THE METROPOLITAN MUSEUM OF ART
3 0620 00571966 0

119.6 Z 5

THE METROPOLITAN MUSEUM
OF ART
THE LIBRARY

PRESENTED BY

Gen.L.P.di Cesnola.

3626

Contents

Paraveg, M. Collection
Catalogue 1879

Plach, G. Collection
Catalogue 1885

Lelois, L. Collection
Catalogue 1884

Tales, S. B. Collection
Catalogue 1881

Hockley, Thos. Collection
Catalogue 1892

Digitized by the Internet Archive
in 2016

https://archive.org/details/atelierdelouisle00gale

[illegible] MUSEUM OF ART
No
Presented by

ATELIER

DE

LOUIS LELOIR

HELIOG. DUJARDIN

No. 3

ATELIER

DE

LOUIS LELOIR

ŒUVRE POSTHUME

OBJETS D'ART ET DE CURIOSITÉ

ARMES, INSTRUMENTS DE MUSIQUE,

COSTUMES ET ÉTOFFES

BRONZES JAPONAIS ET AUTRES, MEUBLES ANCIENS, ETC.

NOTICES

PAR

MM. J.-G. VIBERT ET ÉD. DE BEAUMONT

PARIS

IMPRIMERIE JOUAUST ET SIGAUX

RUE SAINT-HONORÉ, 338

M DCCC LXXXIV

ORDRE DES VACATIONS

GALERIE G. PETIT, 8, RUE DE SÈZE

Le Vendredi 28 *Mars.*

TABLEAUX ET ÉTUDES.

Le Samedi 29 *Mars.*

AQUARELLES ET DESSINS.

HOTEL DROUOT, SALLE N° 1

Le Mardi 1er *Avril.*

ARMES, INSTRUMENTS DE MUSIQUE,
OBJETS VARIÉS, ÉTOFFES.

Le Mercredi 2 *Avril.*

COSTUMES, BRONZES, MEUBLES, TAPISSERIES,
SUITE DES ÉTOFFES.

Le Jeudi 3 *Avril*

(Salle n° 6.)

LIVRES, CONTINUATION DES COSTUMES,
OBJETS D'ATELIER.

EXPOSITIONS

GALERIE GEORGES PETIT { Particulière : le Mercredi 26 Mars
Publique : le Jeudi 27 Mars

HOTEL DROUOT | Publique : le Lundi 31 Mars
de 1 heure a 5 heures

LA VENTE AURA LIEU

PREMIÈREMENT

Les Vendredi 28 et Samedi 29 Mars, à 2 heures

GALERIE GEORGES PETIT

8, rue de Sèze

POUR

LES TABLEAUX, AQUARELLES ET DESSINS

SECONDEMENT

Les Mardi 1er, Mercredi 2, et Jeudi 3 Avril,
à 2 heures

HOTEL DROUOT, SALLE Nos 1 et 6

POUR

LES ARMES, INSTRUMENTS DE MUSIQUE,

LIVRES, COSTUMES, ÉTOFFES,

BRONZES ET MEUBLES

COMMISSAIRE-PRISEUR

Me LÉON TUAL, 39, rue de la Victoire.

EXPERTS

POUR LES OBJETS D'ART

M. MANNHEIM

7, rue Saint-Georges

POUR LES TABLEAUX

M. GEORGES PETIT

12, rue Godot-de-Mauroy

POUR LES LIVRES

M. MARTIN, rue Séguier.

LOUIS LELOIR

Le peintre charmeur qui aurait pu faire encore tant de chefs-d'œuvre, l'homme de cœur qui laisse tant d'amis attristés, Louis Leloir, est mort à quarante ans, en pleine carrière, au moment juste où l'artiste, armé de toute sa science, en possession de tous ses procédés, voit clairement sa route et, dégagé de toutes contraintes, affirme enfin sa personnalité; mais bien que son œuvre, interrompu si prématurément, s'arrête presque au début, il en a fait assez pour que son nom soit conservé dans l'histoire de l'art, au XIX^e^ siècle, à côté des Géricault, des Marilhat, des Regnault, des Jaquemart, tous ces jeunes maîtres que la mort a fauchés dans leur sève.

Cet artiste au goût si exquis, ce raffiné d'élégance

avait l'âme tendre et l'imagination fougueuse d'un vrai poète; il aimait la peinture en amant passionné, mais il sut toujours maintenir son talent dans la forme de l'art le plus pur; car c'était un peintre éminemment savant, et il en est peu qui aient fait de plus sérieuses études.

Entré à l'École des Beaux-Arts à dix-sept ans, à dix-huit il méritait le premier grand prix de Rome, mais on le trouva trop jeune et il n'eut que le second; après un succès si rapide, d'autres auraient quitté l'école; il y resta encore six ans, et tout ce beau temps des premières fièvres où l'on voudrait tant vivre, voir le monde entier, respirer tout l'air du ciel, il le passa dans les ateliers, les musées, les salles d'anatomie, travaillant sans relâche, avec le courage et la patience d'un bénédictin. Lorsqu'il eut quitté l'école, il voyagea deux ans, copiant les œuvres des maîtres anciens, en Italie, en Allemagne, en Hollande; puis, résumant toutes ses études, il consacra encore trois ans à faire de grands tableaux d'histoire, où les figures nues avaient toujours une grande importance; en tout, douze années d'un travail assidu, pendant lesquelles il s'efforça de rester étudiant.

Ce n'est que lorsqu'il eut appris tout ce qu'on peut apprendre qu'il se permit enfin d'être lui-même et qu'il se livra aux délicieuses fantaisies qui hantaient son cerveau; mais, élevé à cette forte école, il voulait

que ces fantaisies eussent un corps. Ses nymphes, ses fées, ses houris, sont de vraies femmes; il les bâtissait en chair et en os, et, quand elles pouvaient marcher sur de vraies jambes, il leur mettait des ailes et les peignait dans le pays doré de ses rêves, nonchalamment couchées sur des nuages d'opale, ou traversant le firmament nacré sur des chars attelés de papillons et d'hirondelles. Visions étranges et gracieuses, que nul poète n'a mieux entrevues ni mieux réalisées que lui.

Il fut aussi séduit par le côté pittoresque des temps passés, et le XVI^e^ siècle surtout l'attira. Aussitôt qu'il eut pénétré dans cette belle époque de la Renaissance, il s'en éprit avec ardeur et il en reconstitua les scènes familières avec toute la science d'un archéologue, et aussi toute la passion d'un collectionneur, mais d'un collectionneur éclairé, qui sait apprécier et choisir.

Parmi toutes ces pièces rares qui vont figurer à sa vente, telle arme est historique, telle mandoline que l'on a vue aux mains d'un galant au coin d'une aquarelle, et cette viole qui vibrait au *Repas des fiançailles,* sont signées des noms les plus fameux. Les rapières et les colichemardes qu'il suspendait aux baudriers de ses soudards sont de vraies armes de prix, et ce chariot de Thespis, qui suit la troupe des comédiens, il en

avait fait faire le modèle pièce à pièce d'après une gravure de Callot.

Et ces costumes, ces pourpoints de reîtres en peaux de renne chamoisées, ces cols de guipure de Venise, ces fraises en toile de Flandre godronnées, ces coiffures étranges des nobles dames de Bavière, ces lourds manteaux de bourgmestre, ces larges feutres d'une souplesse d'amadou, ces bonnets de cuir découpé, ces bottes à clous de bois, tout enfin, jusqu'aux boutons de métal ajourés, tout est entièrement du temps.

Aussi, lorsque, antiquaire jaloux de ses trésors, il se prêtait à lui-même ces objets rares, pour les peindre, les copiait-il avec un amoureux respect.

Un peintre, disait-il, doit toujours être ému quand il travaille. Lorsque je copie une armure ancienne, je pense que sous ce casque une bouche a parlé, sous cette cuirasse un cœur a battu, plusieurs hommes peut-être ont vécu et sont morts là dedans; alors, suivant par la pensée cette armure à travers les tournois, les batailles, les mêlées terribles, j'éprouve une émotion que je communique à mon œuvre, — et, que je n'éprouverais certes pas devant une ferblanterie de théâtre.

C'est pourquoi, dans tous ses tableaux, si remplis de détails dont pas un qui ne soit de la plus scrupu-

leuse exactitude, on retrouve toujours ces deux qualités maîtresses : une exécution vivante et fiévreuse, une conscience que l'on pourrait dire excessive, si la conscience en art pouvait jamais arriver à l'excès.

David, avant de vêtir ses personnages, dessinait toujours le nu ; sous les costumes de chambellans du *Sacre,* comme sous les uniformes des grenadiers, il y a des Antinoüs et des Hercules.

Quelques sceptiques se sont permis d'en rire : ils ont eu tort; il faudrait rire aussi de Michel-Ange, qui modelait l'écorché avant de mettre la peau ; de Théodore Rousseau, qui faisait toutes les branches d'un arbre avant de le couvrir de feuilles, et de Meissonier qui, peignant Napoléon au soleil, en fit lui-même une statuette équestre, rien que pour en avoir l'ombre portée.

Pour faire comprendre combien Leloir était consciencieux, il suffira de raconter comment il fit cet éventail qu'il a laissé et qui est la dernière œuvre qu'il ait terminée. C'est en 1870 qu'il en eut la première idée, à Nuremberg, où il faisait d'après nature son fameux tableau *le Baptême;* il se promenait souvent sur les vieux remparts, et son esprit rêveur, évoquant les souvenirs des siècles disparus, aimait, disait-il, à peupler ces allées solitaires de graves bourgeois, d'*honnestes*

dames et d'enfants joufflus tout empesés dans leurs vêtements de velours et de soie ; il avait déjà arrêté sa composition et commencé quelques études, quand la guerre le rappela subitement à Paris.

Pendant les années qui suivirent, d'autres travaux l'occupèrent, et ce n'est que l'été dernier qu'il exécuta enfin ce fameux éventail. Il était presque terminé, et c'était déjà le petit chef-d'œuvre que l'on sait ; mais lui n'était pas satisfait de la silhouette de la ville, que l'on voit au dernier plan; le souvenir qu'il en avait gardé était un peu vague, et les documents qu'il avait rapportés lui semblaient insuffisants.

Quoique déjà malade, il alla seul à Nuremberg pour revoir son motif et en faire une étude précise.

On peut du reste se rendre compte de la façon sérieuse dont il travaillait, quand on voit le nombre étonnant de dessins et de croquis destinés à l'illustration de Molière. Il y a là une série de trente compositions pour lesquelles il avait fait plus d'études et recueilli plus de documents que s'il s'était agi de trente tableaux : beaucoup de ces études même sont plus finies que les dessins de l'édition.

Hélas ! d'autres illustrations devaient suivre qui restent inachevées. Tout le monde se rappelle les gracieuses sirènes, dont les enlacements langoureux ser-

pentent sur la marge blanche d'une page du *Roman comique* de Scarron.

C'est la première feuille d'une édition qu'il avait fait faire exprès pour lui seul ; une édition magnifique de perfection et tirée à un seul exemplaire. Quelle fantaisie d'artiste ! quel pur joyau pour un bibliophile !

C'est avec un profond regret qu'on pense à ce qu'eût été ce livre, d'après cette première composition : que de grâce dans l'imagination, que de finesse et de précieux dans le modelé de ces nus ! Est-il un maître miniaturiste du XVIII^e^ siècle qui eût pu mieux faire ? C'est la perfection absolue. Et à côté de cet art du fini, quelle ampleur d'exécution, lorsque, pour reposer ses yeux et donner des vacances à sa main, il peignait de grands morceaux comme la *Chasse* et la *Pêche,* ces deux panneaux décoratifs restés sur chevalet ! Mais, pour dire tout ce qu'il a laissé d'intéressant, il faudrait citer tout ce qu'on a trouvé dans son atelier : il y a des tableaux presque achevés, des ébauches adorables où, sur la toile à peine frottée, semblent passer des songes, des croquis délicats où les fées s'éveillent souriantes aux premières caresses du crayon, des compositions microscopiques nées sur une feuille d'album, dans la fièvre d'une inspiration spontanée, des esquisses fougueuses rapides comme

TABLEAUX ET ÉTUDES

1. — *L'Arrivée du Printemps.*

Charmante composition de deux figures; deux jeunes femmes, enveloppées d'étoffes légères, parcourent l'espace sur un char traîné par des hirondelles; la première tient les rênes, et l'autre, debout derrière elle, sème des fleurs sur leur passage.

H. $1^{m}12$. — L. $0^{m}75$.

2. — *La Vallée de Louèche, en Suisse.*

Un torrent descendant des montagnes passe dans le creux de la vallée; sur le pont de bois qui relie les deux rives est arrêté un paysan tenant son cheval à la main. Les chalets du petit village de Louèche animent ce coin pittoresque.

H. $0^{m}29$. — L. $0^{m}55$.

3. — *La Pêche.*

Figure allégorique.

H. $2^{m}40$. — L. $0^{m}90$.

4. — *La Chasse.*

Figure allégorique.

H. $2^{m}40$. — L. $0^{m}90$.

5. — *Jeux d'enfants.*

H. $0^{m}15$ 1/2. — L. $0^{m}25$.

6. — *Le Papillon.*

Il est représenté par une jeune femme ailée dont les pieds reposent sur les fleurs de la prairie.

H. $0^{m}77$. — L. $0^{m}37$.

7. — *Nymphe assise jouant de la flûte de Pan.*

H. $0^{m}23$. — L. $0^{m}15$.

8. — *Intérieur de harem.*

Trois jeunes femmes sont étendues sur des divans. Une quatrième, debout devant elles, joue de la flûte; le fond représente des motifs d'architecture orientale.

H. $0^{m}44$. — L. $0^{m}60$.

9. *Une Idylle, jeune nymphe jouant de la flûte.*

H. $0^{m}28$. — L. $0^{m}17$.

10. — *La Confidence.*

Assis sur l'appui d'une fenêtre, un jeune garçon, tout en fumant sa pipe, a engagé la conversation avec une jeune femme assise devant son rouet dans l'intérieur d'une maison. Le soleil pénètre par l'ouverture de la fenêtre et les éclaire tous les deux.

H. $0^{m}40$. — L. $0^{m}39$.

11. — *Conversation au harem.*

H. $0^{m}19$. — L. $0^{m}32$.

12. — *Jeune Mère et Enfant jouant avec un chien.*

H. $0^{m}63$. — L. $0^{m}49$.

13. — *Soubrette à la fenêtre.*

H. $0^{m}36$. — L. $0^{m}25$.

14. — *Branches de pommier en fleur.*

Deux petits panneaux.

H. $0^{m}18$. — L. $0^{m}09$.

15. — *Étude de chamois.*

H. $0^{m}22$. — L. $0^{m}41$.

16. *Chien couché.*

Étude pour le tableau : *la Réprimande.*

H. $0^{m}17$ 1/2. — L. $0^{m}08$ 1/2.

17. — *Études de lions.*

H. $0^{m}23$. — L. $0^{m}32$.

18. — *Lion debout.*

Étude.

H. $0^{m}23$. — L. $0^{m}31$.

19. — *Deux Jeunes Femmes assises.*

Étude pour le tableau : *le Marchand d'oiseaux.*

H. $0^{m}23$. — L. $0^{m}15$.

20. — *Une Route en pleine campagne.*

Étude pour l'aquarelle : *la Marche forcée.*

H. $0^{m}24$. — L. $0^{m}32$.

21. — *La Fête du grand-père.*

Première pensée du tableau.

H. $1^{m}00$. — L. $0^{m}70$.

22. — *Intérieur d'une galerie en Angleterre.*

H. $0^{m}50$ 1/2. — L. $0^{m}76$.

23. — *Un Rémouleur.*

H. $0^{m}35$. — L. $0^{m}24$.

24. — *Judith.*

Projet pour le tableau.

H. $0^{m}21$. — L. $0^{m}23$.

25. — *L'Arrivée au cabaret.*

H. $0^{m}42$. — L. $0^{m}50$.

26. — *Étude pour le tableau :* LA JUDITH.

H. $0^{m}38$. — L. $0^{m}60$.

27. — *Moine jouant de la contrebasse.*

H. $0^{m}55$. — L. $0^{m}41$.

28. — *Jeune Comédienne sur un âne.*

Étude pour le tableau : *les Musiciens ambulants.*

H. $0^{m}23$. — L. $0^{m}14$.

29. — *Un Martyr.*

Étude pour le tableau appartenant à M. Vibert.

H. $0^{m}24$. — L. $0^{m}35$.

30. — *Étude de femmes pour le tableau :* LA TENTATION.

H. $0^{m}18$. — L. $0^{m}15$.

31. — *Tête-à-tête.*

H. $0^{m}51$. — L. $0^{m}41$.

32. — *Étude de cheval exécutée pour l'aquarelle :* LA MARCHE FORCÉE.

H. $0^{m}26$. — L. $0^{m}42$.

33. — *Un Reître.*

H. $0^{m}23$. — L. $0^{m}14$.

34. — *La Charmeuse de serpents.*

H. $0^{m}55$. — L. $0^{m}79$.

35. — *Une Tête de soudard.*

H. $0^{m}15$. — L. $0^{m}12$.

36. — *Étude de chat.*

H. $0^{m}09$. — L. $0^{m}18$.

37. — *Serment d'amour.*

H. $0^{m}23$. — L. $0^{m}18$.

38. — *Carrosse Louis XIII.*

H. $0^{m}15$. — L. $0^{m}23$.

39. — *Un Pêcheur.*

H. $0^{m}21$. — L. $0^{m}15$.

40. — *Joseph reconnu par ses frères.*

Tableau de loge.

H. $1^{m}12$. — L. $1^{m}40$.

41. — *Les Musiciens ambulants.*

Étude pour le tableau.

H. $0^{m}34$. — L. $0^{m}44$.

42. — *Étude pour* LA CHASSE.

H. $0^{m}18$. — L. $0^{m}33$.

43. — *Deux Études pour les panneaux décoratifs* LA PÊCHE *et* LA CHASSE.

H. $0^{m}31$. — L. $0^{m}14$.

44. — *Esquisse du tableau :* LA CHASSE.

H. $0^{m}22$. — L. $0^{m}55$ 1/2.

45. — *La Toilette du papillon.*

H. $0^{m}18$. — L. $0^{m}09$.

46. — *L'Église du Tréport.*

Étude.

H. $0^{m}24$. — L. $0^{m}32$.

47. — *Étude de maisons,* souvenir de Nuremberg.

H. $0^{m}34$. — L. $0^{m}24$.

48. — *Les Murs de ville, à Nuremberg.*

H. $0^{m}14$. — L. $0^{m}23$.

49. — *Une Porte d'habitation.*

H. $0^{m}26$. — L. $0^{m}21$.

50. — *Un Torrent.*

Étude faite en Suisse.

H. $0^{m}11$. — L. $0^{m}22$.

51. — *La Tour de Berne.*

Étude faite pour l'aquarelle : *la Sérénade.*

H. $0^{m}15$. — L. $0^{m}23$.

52. — *Tête de femme.*

H. $0^{m}30$. — L. $0^{m}24$.

53. — *Tête de femme.*

H. $0^{m}41$. — L. $0^{m}33$.

54. — *Un Pont sur le Tibre,* souvenir de Rome.

H. $0^{m}19$. — L. $0^{m}39$.

55. — *Un Coin de la cathédrale de Sienne.*

H. $0^{m}22$. — L. $0^{m}30$.

56. — *Les Oliviers,* souvenir d'Italie.

H. $0^{m}24$. — L. $0^{m}32$.

57. — *Temple de la Sibylle,* souvenir de Rome.

H. $0^{m}32$. — L. $0^{m}23$.

58. — *Cascades de Tivoli,* souvenir de Rome.

H. $0^{m}27$. — L. $0^{m}32$.

59. — *Paysage avec rivière,* souvenir d'Italie.

H. $0^{m}48$. — L. $0^{m}36$.

60. — *Étude de porte.*

H. $0^{m}15$. — L. $0^{m}23$.

61. — *Une Rue à Eu.*

H. $0^{m}55$. — L. $0^{m}40$.

62. — *Étude de porte,* souvenir du Tréport.

H. $0^{m}35$. — L. $0^{m}25$.

63. — *Rochers en Bretagne.*

H. $0^{m}30$. — L. $0^{m}18$.

64. — *Une Ferme à Étretat.*

H. $0^{m}22$. — L. $0^{m}32$.

65. — *La Roche percée, à Étretat.*

H. $0^{m}20$. — L. $0^{m}40$.

66. — *Sentier à Étretat.*

H. $0^{m}34$. — L. $0^{m}34$.

67. — *Prairie sous bois.*

H. $0^{m}27$. — L. $0^{m}45$.

68. — *Étude faite au Mont-Saint-Michel.*

H. $0^{m}47$. — L. $0^{m}30$.

69. — *Sous bois.*

Étude faite à Fontainebleau.

H. $0^{m}60$. — L. $0^{m}46$.

70. — *Étude de rochers.*

H. $0^{m}23$. — L. $0^{m}34$.

71. — *Paysage, marée basse.*

H. $0^{m}13$. — L. $0^{m}34$.

72. — *Sentier sous bois.*

H. $0^{m}31$. — L. $0^{m}40$.

73. — *Étude de paysage faite au Mont-Valérien.*

H. $0^{m}17$. — L. $0^{m}27$.

74. — *Étude de paysage pour le tableau :* LES FIANÇAILLES.

H. $0^{m}20$. — L. $0^{m}30$.

75. — *Rochers en Bretagne.*

H. $0^{m}09$. — L. $0^{m}18$.

76. — *Route près de Rambouillet.*

Grisaille.

H. $0^{m}80$. — L. $0^{m}58$.

77. — *Route près de Rambouillet.*

Effet d'hiver.

H. $0^{m}23$. — L. $0^{m}40$.

COPIES

D'APRÈS DIFFÉRENTS MAITRES

D'APRÈS BONIFAZIO.

78. — *Moïse présenté à la fille de Pharaon.*

H. 0^m30. — L. 0^m60.

D'APRÈS CARPACCIO.

79. — *Fragment d'une composition.*

H. 0^m35. — L. 0^m25

D'APRÈS LE CORRÈGE.

80. — *Saint Gérôme.*

H. 0^m47. — L. 0^m33.

D'après Carlo Crivelli.

81. — *Saint Géminien et saint Pierre le Dominicain.*

H. $0^{m}40$. — L. $0^{m}18$.

D'après Michel-Ange.

82. — *La Création* (chapelle Sixtine).

H. $0^{m}37$. — L. $0^{m}75$.

D'après Palme le Vieux.

83. — *Sainte Barbe.*

H. $0^{m}37$. — L. $0^{m}15$.

D'après Raphael.

84. — *Fragment de la fresque d'Héliodore.*

H. $1^{m}00$. — L. $0^{m}74$.

D'après Salvator Rosa.

85. — *Solitaire assailli par les démons.*

H. $0^{m}30$. — L. $0^{m}23$.

D'après André del Sarto.

86. — *Nativité de la Vierge.*

H. $0^{m}34$. — L. $0^{m}58$.

D'après André del Sarto.

87. — *Dispute de la Trinité.*

H. $0^{m}30$. — L. $0^{m}26$.

D'après le Tintoret.

88. — *Saint Roch ravi au ciel.*

H. $0^{m}28$. — L. $0^{m}46$.

D'après le Tintoret.

89. — *Crucifiement.*

H. $0^{m}50$. — L. $0^{m}38$.

D'après le Tintoret.

90. — *Christ mort,* fragment.

H. $0^{m}20$. — L. $0^{m}35$.

D'après le Titien.

91. — *La Vénus de la tribune à Florence.*

H. $0^{m}25$. — L. $0^{m}36$.

D'après le Titien.

92. — *Saint Pierre martyr.*

H. $0^{m}53$. — L. $0^{m}31$.

D'après le Titien.

93. — *Deux Apôtres et Anges,* fragment de l'Assomption.

H. $0^{m}30$ — L. $0^{m}22$.

D'après le Tintoret.

94. — *Miracle de saint Marc.*

H. $0^{m}38$. — L. $0^{m}29$.

AQUARELLES

ET

DESSINS

95. — *Les Murs de ville à Nuremberg.*

Très joli Éventail à l'aquarelle.

C'est jour de fête dans la ville ; plusieurs groupes se promènent sur la route qui longe les murs d'enceinte ; une jeune fille tenant deux enfants par la main occupe la droite ; au centre un jeune homme offre la main à une jeune femme ; enfin, plus en arrière, trois personnages arrivent en causant. Du haut de la terrasse, on aperçoit les constructions pittoresques de Nuremberg avec leurs pignons et leurs toitures en tuiles rouges.

96. — *Le Coucher du soleil.*

Une page du *Roman comique*.
Aquarelle.

97. — *Un Drame dans une carafe.*

Suite de dessins originaux à la plume pour le livre de M. de Beaumont.

98. — *Figure composée pour l'en-tête du livre :* Un Drame dans une carafe.

Dessin à la plume dans un très joli cadre rond en bois sculpté.

99. — *La Muse de Molière.*

Très beau dessin à la plume.

100. — *La Pêche.*

Dessin à la plume d'après le tableau exposé au Salon triennal en 1883.

101. — *Jeune Femme dans une prairie.*

Projet d'éventail dessiné à la mine de plomb.

102. — *Soudard au coin du feu.*

Dessin à la plume.

103. — *Café arabe près d'Oran.*

Dessin à la plume et au crayon.

104. — *Figure tirée du tableau :* LES FIANÇAILLES.

Dessin à la mine de plomb.

105. — *Un Duelliste.*

Dessin à la mine de plomb et à la gouache.

106. — *Paysage, souvenir de Suisse.*

Exposition des aquarellistes 1882.

107. — *Un Bretteur.*

Dessin à la mine de plomb.

108. — *Portrait de Coquelin,* dans le LUTHIER DE CRÉMONE.

Dessin à la mine de plomb.

109. — *Alcantor.*

Dessin à la plume, gouaché, reproduit dans le *Livre d'or de Victor Hugo.*

110. — *Trophée d'instruments de musique.*

Dessin à la plume et gouaché.

111. — *Étude pour le tableau :* LA CHASSE.

Dessin à la mine de plomb.

112. — *Sirène.*

Projet pour le *Roman comique.*
Dessin à la mine de plomb et gouaché.

113. — *Sirène.*

Projet pour le *Roman comique.*
Dessin à la mine de plomb et gouaché.

114. — *Sirène.*

Projet pour le *Roman comique.*
Dessin à la mine de plomb et gouaché.

115. — *Projet pour le tableau :* LES MUSICIENS.

Dessin à la mine de plomb.

116. — *Soudard devant le feu.*

Dessin à la mine de plomb.

117. — *Un Lion.*

Dessin à la plume.

118. — *Jeune Femme hollandaise.*

Dessin à la mine de plomb.

119. — *Une Rue à Nuremberg.*

Dessin à la mine de plomb.

120. — *Les Musiciens.*

Dessin à la plume.

121. — *La Femme métamorphosée en chatte.*

Étude au crayon et à la plume.

122. — *Un Coin de rue à Nuremberg.*

Aquarelle.

123. — *Taverne à Nuremberg.*

Aquarelle.

124. — *Don Garcie de Navarre,* acte II, scène v.

Dessin au lavis et gouaché.

125. — *Georges Dandin,* acte III, scène vi.

126. — *L'École des maris,* acte III, scène VII.

Dessin à la mine de plomb, rehaussé de blanc.

127. — *L'École des maris,* acte III, scène VII.

Dessin à la mine de plomb.

128. — *L'Avare,* acte I^er^, scène III.

Dessin à la plume et gouaché.

129. — *Le Mariage forcé,* scène IX.

Dessin à la mine de plomb.

130. — *Le Mariage forcé,* scène IX.

Dessin à la mine de plomb.

131. — *La Princesse d'Élide*, acte II, scène I.

Dessin à la plume et gouaché.

132. — *La Princesse d'Élide,* acte II, scène I.

Dessin à la plume et gouaché.

133. — *Le Misanthrope :* ALCESTE, acte II, scène I.

Dessin à la plume.

134. — *Les Amants magnifiques.*

Dessin à la mine de plomb et gouaché.

135. — *Les Amants magnifiques.*

Autre dessin à la mine de plomb et gouaché.

136. — *Psyché :* LE DIEU DU FLEUVE, acte IV, scène IV.

137. — *Le Bourgeois gentilhomme* (portrait de Berthelier), acte V, scène I.

Dessin à la mine de plomb et gouaché.

138. — *Le Bourgeois gentilhomme :* MADAME JOURDAIN, acte V, scène I.

Dessin à la mine de plomb et gouaché.

139. — *Fourberies de Scapin :* GÉRONTE et SCAPIN, acte III, scène II.

Dessin à la mine de plomb et gouaché.

140. — *Les Femmes savantes,* acte III, scène II.

Quatre dessins séparés, portrait de Coquelin dans le rôle de Trissotin.

141. — *Don Garcie de Navarre*, acte II, scène II.

142. — *Les Précieuses ridicules*, scène IX.

Portrait de Coquelin dans le rôle de Mascarille.

Dessin à la mine de plomb.

143. — *L'École des maris,* acte III, scène VII.

Composition complète au lavis.

144. — *La Critique de l'École des femmes,* scène VII.

Composition complète au lavis.

145. — *L'Amour médecin,* acte III, scène VI.

146. — *Georges Dandin,* acte III, scène VI.

Angélique et Claudine.

147. — *Le Bourgeois gentilhomme,* acte V, scène I : MONSIEUR et MADAME JOURDAIN.

Dessin à la plume et au crayon.

148. — *Monsieur de Pourceaugnac*, acte III, scène III. Scène complète.

Dessin à la plume et gouaché.

149. — *L'École des maris,* acte III, scène VII : VALÈRE à la fenêtre.

Dessin gouaché.

150. — *Étude* pour *la Muse de Molière.*

La figure de Molière est à l'aquarelle, et celle de la Muse à la mine de plomb.

151. — *L'Arrivée des comédiens,* scène du *Roman comique.*

Dessin à la mine de plomb.

152. — *La Charrette.*

Étude à la plume pour le tableau : *les Musiciens.*

153. — *Un Violoncelliste.*

Dessin à la mine de plomb.

154. — *Une Femme de Nuremberg.*

Dessin à la mine de plomb.

155. — *Une Servante d'auberge Louis XV.*

Dessin à la mine de plomb.

156. — *Nymphe couchée.*

Dessin à la mine de plomb.

157. — *Femme à l'épée.*

Dessin à la mine de plomb et gouaché.

158. — *Femme à l'épée.*

Variante à l'aquarelle.

159. — *Jeune Orientale.*

Dessin à la mine de plomb.

160. — *Façade d'une habitation à Nuremberg.*

Dessin à la mine de plomb.

161. — *Paysage près de Rambouillet.*

Dessin à la mine de plomb.

162. — *Une Vue de Nuremberg.*

Dessin à la mine de plomb.

163. — *Un Homme d'armes.*

Aquarelle.

164. — *Croquis du tableau :* L'HOMME AUX CHATS.

Dessin à la plume.

165. — *Lettre ornée : musicien jouant du trombone.*

Dessin à la plume et gouaché.

166. — *Chasseresse.*

Dessin à la mine de plomb.

167. — *Causerie intime.*

Dessin au crayon et gouaché.

168. — *Une Maison à Nuremberg.*

Aquarelle.

169. — *Projet pour une* JUDITH.

Dessin à la mine de plomb.

170. — *Projet du tableau :* LE PORTRAIT.

Dessin à la mine de plomb.

171. — *Croquis du tableau :* LE BAPTÊME.

Plume et crayon.

172. — *Une des figures pour le tableau :* LES FIANÇAILLES.

Dessin à la mine de plomb.

173. — *Différents croquis à la mine de plomb sur une feuille,* et au dos *Trois motifs à l'aquarelle.*

174. — *Croquis à la mine de plomb pour le tableau :* LE PRINTEMPS.

175. — *L'Arrivée à l'hôtellerie.*

Croquis à la mine de plomb.

176. — *Étude d'homme.*

Croquis à la plume pour la fable de *la Femme métamorphosée en chatte.*

177. — *Soldat en rouge.*

Aquarelle.

178. — *Le Chef d'orchestre. — Musicien. — Amoureux.*

Trois croquis à la mine de plomb pour un éventail.

179. — *Les Fiancés.*

Groupe tiré du tableau : *les Fiançailles*.
Dessin à la mine de plomb.

180. — *La Réprimande.*

Dessin au lavis sur papier calque.

181. — *Études de casques.*

Aquarelle.

182. — *Étude de poignards.*

Aquarelle.

183. — *Croquis du tableau :* LA PÊCHE.

Tête de guerrier Louis XIV.
Croquis à la plume.

184. — *Une Rue à Pompéi.*

Aquarelle.

185. — *Mascarille* dans *l'Étourdi*, acte IV, scène II.

Croquis à la plume.

186. — *Psyché*, acte IV, scène IV.

Composition d'ensemble dessinée à la mine de plomb sur papier calque.

187. — *Mélicerte,* acte II, scène III.

Composition d'ensemble dessinée à la mine de plomb.

188. — *Sganarelle,* scène XXI.

Composition d'ensemble dessinée à la mine de plomb.

189. — *Georges Dandin.*

Lavis à l'encre de Chine.

190. — *Mélicerte.*

Croquis à la mine de plomb représentant Myrtil.

191. — *Psyché,* acte IV, scène IV.

Croquis à la mine de plomb.

192. — *Enfant coiffant un chien.*

Croquis à la plume.

193. — *Le Martyr.*

Dessin au lavis.

194. — *Joseph.*

Dessin à la sanguine.

195. — *Deux Études à l'aquarelle* pour le char du soleil dans l'en-tête du *Roman comique,* enfermées dans le même cadre.

196. — *Quatre Croquis de figures diverses* au crayon et à la plume.

197. — *Sept Croquis d'animaux,* lions et tigres, dessinés au crayon.

198. — *Quatre Croquis divers* à la mine de plomb.

199. — *Trois Croquis de femmes* à la mine de plomb.

200. — *Deux Croquis* à la mine de plomb.

Projet d'éventail représentant une femme dans un char.

201. — *Six Croquis à la plume.*

Trois au crayon s'attribuant à des tableaux exécutés et à des projets de tableaux.

202. — Sous ce numéro sont compris une série de *Dessins et Croquis* d'après nature montés sur bristol et exécutés par L. Leloir.

203. — Sous ce numéro sont compris une vingtaine de *Dessins et Croquis* exécutés par L. Leloir d'après les maîtres.

PLANCHES GRAVÉES

204. — *Tête de doge vénitien.*

Cuivre.

205. — *Buste d'homme avec collerette.*

Cuivre.

TABLEAUX ET AQUARELLES

PAR DIFFÉRENTS ARTISTES MODERNES

BUTIN.

206. — *Femmes au cabestan.*

Grand fusain.

207. — *Femme de pêcheur.*

Fusain.

208. — *Jeune Pêcheur normand.*

Fusain.

209 — *Pêcheuse.*

Fusain.

210. — *Pêcheuse.*

Fusain.

COLIN (Alexandre).

211. — *Christophe Colomb devant le concile.*

H. 0m36. — L. 0m49.

COLIN (Paul).

212. — *Barque sur le sable à Yport.*

H. 0m35. — L. 0m53.

DELORT.

213. — *Paysanne Louis XV.*

Cadre Louis XV en bois sculpté.

H. 0m20. — L. 0m14.

DETAILLE (Édouard).

214. — *Maréchal des logis des guides porte-fanion.*

Dessin important à la plume.

DUPRAY.

215. — *Charge de dragons.*

Daté 1875.

H. 0m34. — L. 0m26.

GÉRICAULT.

216. — *Le Maréchal ferrant.*

Dessin à la mine de plomb.

217. — *La Charrette.*

Dessin à la mine de plomb.

218. — *Cuirassier chargeant.*

Dessin à la sanguine, catalogué dans l'ouvrage de Ch. Clément.

219. — *Les Courses de chevaux à Rome.*

Croquis au crayon noir.

220. — *Dessin à la plume* sur papier calque, représentant le *Murat* qui est au Louvre.

GIACOMELLI (H.).

221. — *Une Invasion.*

Aquarelle.

HARPIGNIES.

222. — *Une des tourelles du château de Béguin* (Allier).

Aquarelle.

INCONNU.

223. — *Étude de cheval.*

H. 0^m32. — L. 0^m40.

224. — *Étude d'âne.*

H. 0^m22. — L. 0^m27.

JACQUET (Gustave).

225. — *Jeune Fille à la chevelure blonde.*

H. 0^m38. — L. 0^m27.

LAMBERT.

226. — *Famille de chats.*

H. 0^m32. — L. 0^m40.

LELOIR (Maurice).

227. — *Le Duel aux lanternes.*

Exposition des aquarellistes, 1882.
Aquarelle.

228. — *Un Coin de la ville de Rouen.*

H. $0^{m}34$. — L. $0^{m}26$.

MEISSONIER.

229. — *Étude peinte pour son grand tableau,* 1807.

NITTIS (De).

230. — *Côtes d'Italie.*

H. $0^{m}09$. — L. $0^{m}18$.

VIBERT.

231. — *Deux Moines,* esquisse datée 1875.

H. $0^{m}34$. — L. $0^{m}56$.

232. — *Tambours surpris par l'orage,* époque Louis XV.

H. $0^{m}07$. — L. $0^{m}09$.

TABLEAUX ET DESSINS

ANCIENS

ALBERTI.

233. — *La Renommée.*

Dessin à la plume reproduit dans la publication *l'Art pour tous.*

BOUCHARDON.

234. — *Néréides sur un triton.*

Dessin à la sanguine, forme arrondie.
Vente Colin.

BOUCHER (École de).

235. — *La Toilette.*

Dessin au crayon noir.

ÉCOLE FRANÇAISE DU XVIIIe SIÈCLE.

236. — *Les Quatre Saisons.*

Dessins à la mine de plomb.

237. — *Une Muse.*

Dessin à la mine de plomb.

238. — *Projet de décoration religieuse.*

Crayon noir rehaussé de blanc.

239. — *Dessin au crayon noir,* rehaussé de blanc, représentant un *Pape.*

240. — *Dessin à la sanguine,* représentant un *Jeune homme drapé dans un manteau.*

ÉCOLE FRANÇAISE.

241. — *L'Ascension.*

Dessin au crayon noir rehaussé de blanc.

ÉCOLE HOLLANDAISE.

242. — *Femme à la collerette* (cadre en bois sculpté).

243. — *Deux Mains,* l'une écrivant, l'autre feuilletant un livre, découpées dans un portrait.

ÉCOLE ITALIENNE.

244. — *Trois Croquis divers* à la mine de plomb.

HUET (J.-B.).

245. — *Paysage à l'aquarelle*, daté 1787.

PRUDHON.

246. — *Tête de Faune.*

Dessin au crayon noir.

VAN DER MEULEN.

247. — *Dessin à la sanguine,* représentant *Deux Militaires.*

WATTEAU.

248. — *Huit Dessins à la sanguine,* représentant *différentes compositions* et des *études d'hommes et de femmes.*

249. — *Six Dessins à la sanguine, croquis de femmes et de costumes.*

250. — *Six Dessins à la sanguine,* représentant des *études de figures et de costumes.*

251. — *Quatre Dessins à la sanguine,* représentant des *études d'hommes et de costumes.*

WATTEAU (École de).

252. — *Sosie.*

Dessin au crayon noir.

DIVERS.

253. *Deux Dessins anciens* à la plume, sur papier calque, représentant des *sujets tirés de l'histoire sainte.*

254. — *Aquarelle* rehaussée d'or sur parchemin, représentant *un danseur* dans l'un des costumes du ballet des *Quatre Nations,* époque Louis XIV.

255. — *Une Page de missel* en parchemin avec miniatures du XV^e^ siècle.

256. — *Copie de l'aquarelle* du tableau de Rubens : *l'Arrivée de Marie de Médicis.*

257. — Sous ce numéro sont compris plusieurs *Dessins et Croquis anciens.*

ARMES ET COSTUMES

ARMES ET COSTUMES

Monsieur Jules Claretie a décrit en termes charmants l'atelier de Louis Leloir. « Dans cet atelier, a-t-il dit, — où courent les étoffes précieuses de velours ou de soie brochée d'or, dans cet atelier élégant, aux fenêtres serties de plomb, avec une porte sculptée et surmontée d'un balcon historié, quelque Isabelle semble devoir montrer le bout de son nez rose. »

C'est dans cet atelier si gentiment décrit que Louis Leloir, ce précieux, ce délicat, ayant pour but de les faire figurer dans ses tableaux, avait rassemblé, puis groupé avec de beaux et rarissimes vieux instruments

de musique, *violes d'amour, cytoles, luths et mandores,* un certain nombre d'armes anciennes. Ce sont des armes blanches et des armes à feu, depuis le gros mousquet de 1560, la moyenne arquebuse et l'épieu de chasse jusqu'à l'épée courte des reîtres et la longue rapière des traîneurs de chausses et des sacripants cosmopolites du temps de Cyrano de Bergerac ou de d'Artagnan.

Louis Leloir, ainsi que Callot, aimait à représenter dans toute leur forfanterie spadassine les types de la cavalière ou soldatesque gueuserie des Flandres espagnoles ou de la vieille Allemagne débraillée, dont les étudiants au XVIII^e^ siècle, à Leipsick, — raconte l'évêque Douglas, — demandaient l'aumône dans les rues, en manchettes de dentelle et l'épée au côté.

L'attirail d'acier, qui prenait des paillettes au soleil chez le peintre du ralliement et de la retraite, fut en partie rapporté par lui de Munich et de Nuremberg.

Il ajoutait ces détails séduisants par leur forme, en complément de nippes, d'abord aux précieuses pièces de costumes anciens qu'il possédait, puis à la plupart des ajustements et habits qu'avec tant de soins et d'exactitude, — en consultant Jost Ammon, Goltzius et le livre de Johannis de Brunes, — il s'étudiait à tail-

ler, et pour ainsi dire à coudre lui-même. Tantôt c'était un pourpoint *à chiquetade,* tantôt des chausses façonnées *à la provençale, à la bougrine, à la braguesque, à la suisse,* des collerettes ou fraises finement tuyautées, ou bien encore c'étaient des chaussures soit *en vache d'Angleterre,* soit *en cuir mou,* qu'il faisait ouvrer ou taillader sous ses yeux.

Pour donner à tout cela un plus grand air de sincérité, il dictait le ton et les anciennes nuances à obtenir par la teinture moderne pour les étoffes qu'il employait avant de les faner ou de les user à son gré. Il empruntait des colorations de drap ou de velours à la liste publiée par d'Aubigné, dans son *Baron de Fœneste,* où se trouvent citées, parmi tant d'autres couleurs étranges, celles de *turquoise, orangé, zinzolin, tristamie, ventre de nonnain, amarante, espagnol malade* et de *baise-moi-ma-mignonne.* C'est afin de donner leur aspect véritable à ses chenapans d'Anvers ou de Bruxelles, à ses soudards en ripaille ou en retraite, à ses musiciens ambulants, — que représente son dernier tableau, — qu'il s'était ainsi appliqué dans ses recherches sur leur tenue en *jour ouvrable* de duels, de rapines, de déplacements ou de sérénades, ne négligeant aucun des détails de leur équipement, auquel il ajoutait les armes qu'il a rassemblées dans ce but. Si ces armes ne sont pas

des pièces de grandes collections, du moins ont-elles, dans leur aspect particulier, un je ne sais quoi révélant qu'elles ont été choisies par un homme de talent et de goût exquis.

Édouard de Beaumont.

ARMES

1. — *Épée allemande* (fin du XV^e^ siècle).

Sa haute poignée, garnie d'une simple croisette droite, est surmontée d'un pommeau piriforme orné de godrons ciselés en spirale. Cette monture est de *couleur noire;* la lame plate présente deux biseaux.

2. — *Grande Dague* ou *Dagasse* (XVI^e^ siècle).

La lame est façonnée à douces cannelures *aboutées*. Sa monture à longs quillons recourbés vers la lame se complète d'un pommeau à huit pans échancrés.

3. — *Courte Épée* (XVI^e^ siècle).

Sa monture d'acier, finement *vermiculée* au ciselet et colorée noire, se compose d'une branche de garde s'abaissant en deux courbes sur la lame et d'un garde-main rejoignant le pommeau. La lame plate et large est gravée au talon et présente dans une courte cannelure le mot *Fenecia*.

4. — *Plaute,* forte épée allemande (fin du XVI^e^ siècle).

La lame, large et plate, est évidée vers le talon. Sa monture se compose de plusieurs branches étagées formant corbeille autour de la main; de deux *pas-d'âne* fermés et d'une longue croisette recourbée diagonalement en S. L'extrémité de ces branches et le milieu de celles qui forment la face des gardes sont ornés d'une sorte d'olive présentant, comme le pommeau, plusieurs profondes cannelures dans le sens de leur ovale.

5. — *Forte Épée allemande* (XVI^e^ siècle).

Sa monture se compose d'une branche de garde recourbée en S et d'une large coquille façonnée à godrons comme le pommeau et les boutons qui terminent la croisette.

La lame plate et large de cette belle épée est à dos et à cannelures jusqu'aux deux tiers de sa longueur.

6. — Autre *forte Épée de fantassin allemand* (XVI^e^ siècle).

Ses gardes en *couleur noire* se composent de branches formant coquille sur la main et d'une longue croisette recourbée en S. La lame, d'un seul tranchant, présente près du dos, sur chaque plat, une double cannelure qui se prolonge jusqu'à la pointe.

7. — *Schiavonèse*, petite épée de soldat de la garde esclavonne (Venise, XVII^e^ siècle).

Sa monture d'*acier fourbi,* découpée à jour et ciselée à

filets, enveloppe presque entièrement la main. Sa lame est, jusqu'au tiers de sa longueur, légèrement cannelée sur chaque plat.

8. — *Épée de côté* (XVII^e siècle).

Ses gardes d'*acier bruni* sont à branches contournées autour de la main et à quillons tordus diagonalement en S. Cette épée a son fourreau.

9. — *Petite Épée* (fin du XVII^e siècle).

Sa monture présente, repoussé et ciselé sur l'une des coquilles de sa garde, un écusson couronné portant une fleur de lis; il a pour support deux dauphins.

10. — *Très jolie Épée militaire* (XVII^e siècle).

Son corps de monture, ainsi que l'enchâssement de ses deux coquilles de face et de revers très finement repercées à jour, sont ciselés *en façon de balustre*. — Sa poignée est garnie d'une torsade de laiton. — Sa lame, plate, un peu large et légèrement cannelée dans toute sa longueur, est d'un seul tranchant près du talon. De très délicats entrelacs et des arabesques gravés et dorés la décorent jusqu'à demi-longueur; ils encadrent différents attributs ou trophées formés de deux ancres en croix, de deux flèches, de deux sceptres et plus bas de trois panaches, emblème adopté par Laurent de Médicis et aussi par le prince de Galles. Sur le talon figurent gravées et dorées les lettres

R. G. V. S., et sur l'autre face V. E. S. — Sur les plats de la lame se lisent cette signature et ces légendes :

CLEMENS. HORN. ME. FECIT. SOLING.
CONSTANTES. FORTUNA. JUVAT.
REGERE. SEIPSUM. SUMMA. SAP. EST.
NEC. TEMERE. NEC. TIMIDE. ANN. 1617.

11. — *Petite Épée du temps des Valois.*

Elle a été trouvée dans la Seine en face du Louvre.

12. — *Jolie petite Épée espagnole* (XVIII^e^ siècle).

Le *corps de la garde* et sa coquille pleine sont, ainsi que le pommeau, décorés de très fines gravures. Sa lame est gravée jusqu'aux deux tiers de sa longueur.

13. — *Sabre wallon.*

La poignée, garnie d'une tresse en laiton, est surmontée d'un pommeau de cuivre jaune représentant une petite tête de lion à *gueule bée*, dans laquelle se passait le cordon de la dragonne.

14. — *Épée espagnole* (XVIII^e^ siècle).

Ses gardes, formées d'une profonde coquille, de longs quillons droits et d'une branche de garde rejoignant le pommeau déprimé, sont décorées d'ornements gravés dans le goût français de 1720.

15. — *Épée à l'espagnole* (XVIII^e siècle).

La coquille hémisphérique porte des traces de gravure.

16. — *Épée des gardes écossaises.*

La monture qui recouvre entièrement la main est *ouvrée* à jour et à filets gravés. La lame, plate et large, porte un poinçon espagnol.

17. — *Petite Dague à la suisse* (XVI^e siècle).

Monture d'acier en *couleur grise;* poignée évasée au sommet; gaines à coutelet et à poinçon sur le fourreau.

18. — *Coutelas allemand* (XVIII^e siècle).

La gaine à garniture d'acier découpée à jour porte de face trois étuis pour coutelets et poinçon. Sa poignée est d'ivoire gravé.

19. — *Joli petit Couteau de chasse* (XVIII^e siècle).

Sa lame est à demi-longueur, décorée d'ornements dorés sur fond *bleu paon.* Sa poignée est en ivoire, garnie d'argent ciselé, ainsi que son fourreau.

20. — *Cuchillo aragonais.*

Sa lame, plate et très aiguë, est garnie d'un manche d'ivoire à filets de laiton et prise dans une monture de cuivre jaune. Ses deux côtés sont ornés de rinceaux gravés au pointillé.

21. — *Gaine de Weydmesser* ou trousse allemande de vénerie (XVII^e siècle).

Sa garniture est de cuivre jaune.

22. — Autre *Gaine de large coutelas allemand* (XVII^e siècle).

Garniture d'acier ouvré à jour sur fond de drap rouge sanguin.

23. — *Copie* sur taffetas jaune pâle d'un *vieil étendard allemand*.

24. — *Porte-Étendard* garni de sa courroie de cuir rougeâtre (XVI^e siècle).

Cette courroie, bouclée en ceinturon, servait, passée sur le col, à soutenir dans un étui le bas de la hampe du drapeau.

25. — *Kunda,* sabre indien.

Sa monture est de fer ciselé et plaqué d'argent. Sa lame, de fabrique espagnole, est à cannelures.

26. — *Épieu de chasse* (XVI^e siècle).

Son fer, renforcé en losange, est de forme très aiguë. Sa hampe est enveloppée dans sa partie supérieure par une étroite courroie qui y est clouée avec de gros clous à tête ronde.

27. — *Belle Arme d'haste suisse* (XV^e siècle).

Sa lame, trois fois poinçonnée d'un petit écusson allemand, est d'un dessin très ferme, elle se termine en pointe quadrangulaire.

28. — *Couse,* arme d'haste de gardes allemands (XVI^e siècle).

Sa haute lame, en façon de coutelas, présente, gravé sur chaque face, l'écusson des armes de l'empereur Ferdinand. Cet écusson, surmonté d'un grand F, est entouré du collier de l'ordre de la Toison d'or.

29. — *Pertuisane* (XVI^e siècle).

Sa lame à deux pointes de croissant ou *rompini* est d'une forme très élégante.

« La pertuisane était arme de fantassin, employée pour blesser les archers qui étaient à cheval. » (Giacomo di Grassi, 1560.)

30. — *Petite Hallebarde française ou allemande* (XVI^e siècle).

31. — *Très forte Arbalète à cric* avec son cranequin (XVI^e siècle).

L'*arbier* ou fût est formé en partie de cornage de cerf. Il est à la place de la joue et sous la *ligne de carreau,* plaqué de parties d'ivoire ornées de gravures représentant des combats d'animaux et des ornements variés.

32. — *Grand Mousquet à mèche* (XVII^e siècle).

Le fût, en bois de noyer, est *ouvré* à filets. — C'est M. de Strozze, vers 1575, qui le premier fit adopter le mousquet par l'infanterie française. — M. de Saint-Luc, en 1560, dit qu'un mousquet pesait vingt livres ; il avait quatorze pieds de haut.

33. — *Bois ou Fût d'arquebuse à croc* ou *rouet d'Allemagne* (XVII^e siècle).

Il est orné de filets et garni, pour placer la clef du rouet, d'une cachette présentant en dehors une plaque d'ivoire sur laquelle sont gravés des ornements de rinceaux et un ours courant.

« L'arquebuse à croc, dit M. de Praissac dans ses *Questions militaires* (1617), peut tirer trois cents coups par jour, qui sont vingt-cinq par heure. Sa balle doit peser trois onces et sa charge de poudre deux. »

34. — Autre *grosse Arquebuse suisse à rouet.*

Du même temps et de la même grandeur que la précédente.

35. — *Long Pistolet italien à rouet* (XVII^e siècle).

Son fût ou *encornure* en bois de merisier est, près de la crosse, très finement incrusté d'entrelacs de fil d'acier en faible relief.

36. — *Pistolet italien* (fin du XVII^e siècle).

Sa garniture de rouet et celle de la crosse sont décorées d'arabesques très finement gravées.

37. — *Fourche* ou *Forquine de mousquet* (XVII^e siècle).

Sa hampe de bois noirci est ouvrée dans toute sa longueur. Dans sa partie supérieure, elle est façonnée en colonne torse très évidée. La monture est d'acier *au-clair*.

38. — *Petite Fourchette d'arquebuse* (XVII^e siècle).

39. — *Grande Flasque* (XVI^e siècle).

Sa garniture est de peau *grainée*, et sa monture est de fer étamé.

40. — *Pulvrin* ou *Flasque* en acier de couleur grise (XVI^e siècle).

Sa face est toute ciselée à fermes rayures verticales.

41. — *Petit Amorçoir* ou *Pulvrin* (XVI^e siècle).

Il est de cuir, sa monture est d'acier bruni. Le devant présente une pochette en peau ou sac pour les balles. Il est garni d'une étroite courroie formant un large collier

pour le suspendre au cou. Ordinairement, on portait ce genre d'amorçoir pendant au milieu du dos, comme on le voit dans les gravures de Jost Ammon, 1584.

42. — *Pulvrin* allemand en corne de cerf (XVI^e siècle).

Il est formé de la partie bifurquée de l'andouiller et de la perche, au-dessus de la base du cornage.

43. — *Flasque* ou *Corne à poudre* de mousquetaire flamand (XVII^e siècle).

Elle porte à la bandoulière, au-dessus de l'amorçoir, une pochette en cuir « pour les balles, linges gras et autres, pour torcher le mousquet ».

44. — *Longue Carabine* (XVIII^e siècle).

Les garnitures de la platine et de la crosse, sculptée près du canon, présentent des ornements gravés.

45. — *Ceinturon de parement* (XVI^e siècle).

Il est finement brodé à l'italienne. A ce genre de ceinturon, l'épée se suspendait parfois avec une petite écharpe d'étoffe de soie.

46. — *Pendant* ou *Pendans d'épée* (XVII^e siècle).

Il est en cuir de Smyrne doublé de buffle et tout orné de piqûres formant des rinceaux et des filets.

47. — *Ceinturon de cavalerie* (XVIII^e siècle).

Il est de buffle piqué de blanc, garni de boucles et de quelques ornements en cuivre jaune.

48. — Autre *Ceinturon de cavalerie* (XVIII^e siècle).

Il est de buffle piqué sans autre ornement que la boucle de ceinture.

49. — *Ceinturon pour la cavalerie* (1740 environ).

Il est fait de buffle piqué en bordure.

50. — *Bandoulière d'infanterie* (1745).

La gibecière, garnie de maroquin rouge brun, est ornée de deux fleurs de lis, brodée à ses deux angles inférieurs. Elle est, ainsi que les *bandes* ou baudriers, bordée de galons relevés d'argent.

51. — Fragment de *Bandoulière d'infanterie.*

Elle est garnie de velours vert et portait sur le devant de la gibecière l'écusson des armes de France.

52. — *Bandoulière* (XVII^e siècle).

Elle est garnie de ses charges ou mesures en bois tourné

recouvert de cuir collé, et d'un petit sac à balles en peau blanche.

53. — *Petit Éperon* (XVII^e siècle).

Il est d'acier *au-clair* ciselé très finement.

54. — Lot de *trois Ceinturons* et *Fragments de pendants d'épées* (XVI^e et XVII^e siècles).

55. — Lot de *Fourreaux d'épées* (XVI^e et XVII^e siècles).

56. — Lot de différentes *Armes* et de *Pièces de fourniment militaire* (du XVI^e au XIX^e siècle).

COSTUMES

Comme fine fleur, en tête de la série de costumes que possédait Louis Leloir, nous devons de nouveau signaler aux amateurs d'objets charmants, curieux et rares, un certain nombre de pièces d'anciens ajustements d'un mérite de premier ordre.

Ces pièces remarquables, qui datent des XVI^e^, XVII^e^ et XVIII^e^ siècles, présentent pour la plupart un attrait exceptionnel. Non seulement elles intéressent à cause de leur ancienneté, de leur fraîcheur de conservation ou de leur aspect pimpant, mais aussi elles séduisent par l'expression qu'elles transmettent des modes, des usages et du luxe d'autrefois.

Nous citerons en première ligne, avec quelques brillants spécimens d'étoffes précieuses, plusieurs belles coiffes ou *Flinderhaubern* de dames de Nuremberg en 1670; puis, du même temps et de la même ville, deux bien curieux chapeaux, l'un ayant sans doute couvert le *chef* d'un bourgmestre, l'autre celui d'un magistrat ou d'un clerc. A côté de ces raretés figurent de grandes collerettes finement tuyautées, des *rotondes* de dentelle, des *gants coupés* en

soie brodée ou passementée, des bas à coins *récamés* d'or et d'argent, des corsages de robes de 1710 à 1750 ; enfin, sans plus parler de l'attirail féminin, ce sont deux rarissimes manteaux d'homme taillés *à manches perdues,* le premier en moire noire à bandes de velours *ciselé,* le second en drap rouge, décoré sur la poitrine d'un petit écusson des armes de Nuremberg peintes en miniature. Ces deux vêtements sont de ceux que portaient vers 1670 les bourgeois de la noble ville où naquit Albert Durer.

Dans le livre de gravures exposé comme renseignements auprès des objets cités, livre représentant les costumes usités au XVII^e^ siècle à Nuremberg, on voit ses magistrats et ses notables vêtus de manteaux tout semblables à ceux que nous venons de décrire; l'on voit aussi de coquettes citadines avec les mêmes corsages baleinés et ces mêmes grandes coiffes à réseaux d'or qui, après plus de deux cents ans d'ancienneté, figurent aujourd'hui dans ce catalogue.

Éd. de Beaumont.

PIÈCES ANCIENNES

AJUSTEMENT MILITAIRE

ET COSTUME CIVIL

XVI^e^, XVII^e^ ET XVIII^e^ SIÈCLES.

57. — *Grand Collet* ou *Mantel de mailles* (XVI^e^ siècle).

Le tour de cou est de *jaseran* renforcé. La pèlerine est bordée de mailles de laiton disposées en dentelures. — Les vêtements et pièces de mailles furent très en usage par toute l'Europe depuis le XV^e^ siècle; encore en 1770, un *jaseran* à l'épreuve du pistolet coûtait en Allemagne 700 *thalers* (environ 2,700 francs). Les harnais et pièces de mailles se conservaient jadis dans des coffres pleins de son.

58. — *Grand Hausse-Col* ou *Gorgerin* d'acier (XVII^e^ siècle).

Il est bordé de *bossettes* en cuivre jaune, et présente sur sa face un trophée composé de pièces de canon, de lances et de pertuisanes.

59. — Autre *très grand Hausse-Col* du même temps.

Il est orné d'une bordure de *bossettes* de cuivre.

60. — *Buffle* à grandes *tassettes*, « justaucorps en peau de buffle ».

« Quelques-uns disent un *bufe*, mais mal », ajoute Richelet dans son Dictionnaire (1685).

Les reîtres furent les premiers qui eurent réglementairement le collet de buffle sans cuirasse.

Au XVII^e siècle, les gendarmes portaient « de beaux buffles, des colletins de buffle ». (Furetière, 1732.)

61. — *Buffle espagnol* ou *collet* (*de anté*).

Il provient de la collection de Mariano Fortuny. On faisait en Espagne les collets ou buffletins de peau de *anté* (sorte de buffle des Indes), *accoustrée* pour en faire des collets.

62. — *Grand Buffle à demi-manches.*

Leurs parements sont largement retroussés au coude. (XVII^e siècle).

63. — *Grand Buffle de couleur blanche.*

Il est à taille courte, sans garniture et taillé à longues basques ou *tassettes*, pour être porté à cheval (XVII^e siècle).

64. — *Justaucorps militaire* en buffle.

Garni au collet, sur la poitrine et aux parements retroussés sur le coude, de drap bleu de roi relevés de galon d'argent (1670-1680).

CHAUSSURES, BOTTES MILITAIRES, HOUSEAUX

65. — *Bottes longues de muguet italien* (1650).

Cuir de *Hongrie brun lissé*. Le talon et les bords de la semelle sont peints en rouge vermillon. — Sur l'un des côtés, en haut de la tige, est fixée une étiquette ancienne sur laquelle on lit : *Giacopo Butolini Venetiano, fecit anno* 1650.

66. — *Rarissime soulier allemand* de la fin du XV^e^ siècle.

Il est de cuir fauve façonné, à bout très large, arrondi des coins.

67. — *Paire de Houseaux* ou fortes guêtres de cuir à éperons (XVIII^e^ siècle).

Les genouillères évasées en entonnoir sont ornées de gros boutons de cuivre ciselés et d'ornements de piqûre.

68. — Autre *paire de Houseaux* à éperons.

La fermeture sur la jambe est formée par une petite bande de fer recouverte de cuir (1720-1760).

69. — *Paire de grosses Bottes militaires* à entonnoirs (1720 environ), cavalerie française.

70. — *Paire de Bottes allemandes* à entonnoirs (XVII^e^ siècle .

Elles ont leurs *surpieds* de cuir et des éperons d'acier dorés.

71. — *Paire de Souliers allemands.*

Ici nous plaçons comme rareté des plus comiques une énorme paire de souliers que Louis Leloir désignait ainsi : « Souliers de bal d'une nymphe du Rhin ». Poids : 3 kilos 17 grammes.

PARTIES DIVERSES

DE

COSTUMES, PIÈCES D'AJUSTEMENTS OU DE TOILETTE

XVI^e^, XVII^e^ ET XVIII^e^ SIÈCLES.

72. — *Très belle Coiffe, Flinderhauber* de dames de Nuremberg (1670-1675).

Elle est formée d'une carcasse de laiton recouverte de petit satin jaune ouaté et piqué; le tout est extérieurement garni d'un réseau très à jour gaufré, en façon d'étoile à quatre pointes.

Le devant de la coiffe, encadrant presque entièrement le visage, est orné d'une dentelle d'argent relevée de cordonnet d'or.

Un support (ou champignon) en bois ouvré complète cet objet d'un intérêt de premier ordre.

73. — Autre *Coiffe de femme* de Nuremberg (XVII^e^ siècle) se développant en demi-cercle autour du visage.

Velours noir et fond de cannetille blanche, en forme de raquette sur le chignon.

74. — Autre *Coiffe de femme suisse ou flamande.*

Elle est formée d'un *plissé* très serré en grosse dentelle noire.

Sa doublure est de taffetas *Isabelle aurore.*

75. — *Paire de demi-manches*, dites *Manches volantes* ou *ailerons*, en satin *incarnadin* tout *récamé* à l'italienne (1560). Habillement de femme.

Ces manches sont tout ornées de *broderies de rapport,* fleurs et rinceaux, formées de découpures en soie blanche, *relevées en doublure* et garnies de lisérés d'or où se mêlent de petites paillettes d'argent.

76. — *Corsage* ou *casaquin* d'un vêtement de femme de Nuremberg (1680-1700).

Il est de drap noir, orné tout autour et sur les *retroussis* des manches, relevées au coude, de bandes en application de chenille noire. Il est dans le dos très large, et, sur le devant, taillé à longues pointes, tout garni de petites baleines. Le tour de taille porte 85 centimètres; la dame n'était pas précisément mince.

77. — Autre *Casaquin baleiné* de femme allemande (1720 environ).

Il est de drap noir à longues basques tombant seu-

lement sur le ventre, assez développé, comme l'indique le tour de taille qui porte 75 centimètres. La garniture de ce corsage se compose de ganses et de galons de soie noire disposés en bordure.

78. — *Corsage de femme* ou *corps à baleines.*

Il est fait de soie violette, à grands bouquets de fleurs brochées couleur *au naturel.* L'ensemble est bordé d'un étroit galon d'or. Deux *coussinets* très rembourrés garnissent derrière chaque hanche le bas du corsage échancré à toutes petites basques (XVIII^e siècle).

79. — *Cinq Corsages de femme*, tous garnis de baleines (XVIII^e siècle).

80. — Très jolie *Robe volante* (1730-1740).

Soie couleur vert clair et bleuâtre à bandes et bouquets brochés en soie de plusieurs couleurs. Le devant et les manches sont agrémentés en dentelure, d'un ruban plissé garni de petits flocons de soie de couleur.

81. — *Devant de gorge* d'un corsage de femme de Nuremberg (XVIII^e siècle).

Il est tout brodé de fleurons d'or.

82. — Autre *Devant de gorge.*

Soie bleue relevée de broderies de soie et d'entrelacs en lisérés d'argent.

83. — Autre *Devant de gorge*.

Garni de guipure (point de Venise) et de dentelle noire (XVIII[e] siècle).

84. — Autre *Devant de gorge* à longue pointe (XVIII[e] siècle).

Drap d'or et dentelle d'or.

85. — *Devant de gorge* et *Tour de gorge* d'un corsage de femme (XVII[e] siècle).

Il est en point de Venise relevé de dentelle noire et bordé près du cou d'un galon d'or.

86. — *Partie d'une Coiffure de femme allemande* (XVIII[e] siècle).

Elle forme une calotte de soie noire garnie d'un large ruban également noir.

87. — *Morceau de Vêtement de femme* (XVI[e] siècle).

Velours de Gênes couleur pourpre, tout orné de taillades verticales placées en quadrille et représentant des I brodés de soie jaune à leurs deux extrémités.

Les spécimens de velours découpé pour costumes sont d'une grande rareté dans les collections. Dans celles de M. A. Dupont-Auberville, on n'en voit que deux exemples seulement.

88. — *Peigne de coiffure de femme allemande,* à 43 dents (XVII^e siècle).

Il est en ivoire finement ouvré à filets. Sa forme semi-circulaire servait à relever les cheveux pour les porter très haut sur le front.

89. — *Très beau morceau d'Étoffe de soie.*

Elle est glacée d'argent et toute parsemée de fleurs en satin découpé et *récamé* d'or. Ces fleurs sont des tulipes, des jacinthes, des iris et des fleurettes de couleurs variées (fin du XVI^e siècle).

90. — *Plusieurs morceaux de très beau Velours italien* (XV^e et XVI^e siècles).

Velours velu frappé et velours *à dessins rasés*.

91. — *Une paire de Bas de soie* couleur rouge cramoisi (XVIII^e siècle).

Leurs coins sont ornés de larges broderies d'argent représentant des feuillages grimpants.

92. — *Une paire de Bas de soie* couleur bleu turquin (XVIII^e siècle).

Mêmes broderies qu'à la paire précédente.

93. — *Autre paire de Bas de soie* couleur *cramoisi rouge* (XVIII^e siècle).

Leurs coins sont surmontés d'une couronne fermée se dessinant par un travail de métier sur le fond de mailles, qui est tout uni.

94. — *Quatre paires de Mitaines* ou *gants coupés* (XVII^e et XVIII^e siècles).—Une paire velours noir passementé d'or. — Autre, soie bleue également passementée d'or. — Autre, soie jaune pâle brodée de soie de couleur pareille. — Autre, à très hauts poignets dentelés et rabattus, soie jaune brodée.

95. — *Mitaines d'enfant* bordées de soie rose.

96. — *Gants de femme* soie chinée, brodés aux poignets et sur la main.

97. — *Une paire de Souliers d'enfant* (XVIII^e siècle).

98. — *Une paire de Manchettes* en guipure (XVII^e siècle).

99. — *Une paire de Gants de femme*, fil ouvré à jour en zigzag.

100. — *Sept mètres de Passements* en façon de dentelle d'argent (XVIII^e^ siècle).

101. — *Béguin d'enfant.* Taffetas blanc décoré de rinceaux brodés en soie de plusieurs couleurs (XVIII^e^ siècle).

102. — Autre *Béguin d'enfant,* soie et dentelle.

103. — *Joli petit Bonnet* de toute jeune fille.

Il est de dentelle, doublé de soie rose pâle (1750 environ).

104. — *Petit Tablier de fillette.*

Il est en taffetas bleu de ciel, bordé, y compris sa bavette, de broderies en soie de couleurs variées; le tout est relevé en bordure d'un petit galon d'argent.

105. — *Petit Sac* doublé de soie rose.

Même étoffe et même travail que le petit tablier numéro précédent.

107. — *Petit Bonnet d'enfant* allemand.

Velours vert doublé et piqué.

108. — *Petite Collerette* de femme suisse.

Elle est très finement froncée et tuyautée sur quatre rangs. Dans le principe elle fut teinte en bleu d'azur.

109. — *Poupée allemande* du XVIII^e^ siècle.

Elle est vêtue d'étoffe noire et coiffée d'un chapeau de forme étrange.

110. — *Mantelin de parement.*

Tout petit manteau taillé en demi-cercle (XVI^e^ siècle). Il est de velours *incarnadin,* largement bordé de beaux ornements à l'italienne, en appliques de soie découpée et *récamées* de fils d'or et d'argent.

111. — *Très curieuse Doublure* d'un demi-manteau taillé en cercle (1590 environ).

Il est de soie levantine couleur *citrin* broché en zigzag sur un fond de ton rosé.

112. — *Petit Camail* sacerdotal italien. Velours *rouge sang de bœuf.*

113. — *Très curieux Chapeau d'homme.*

Il provient d'une collection d'anciens costumes conservés

jadis à Nuremberg. Il est à larges bords et de forme haute et conique. Le satin noir qui le garnit en entier est, à partir du cordon de tour de tête, plissé de bas en haut tout autour de la forme. Au-dessus de l'oreille est fixé un floquet de ruban noir en boucles superposées. Ce chapeau a son ancien étui fait en feuillet de tilleul et de hêtre.

114. — *Étrange Coiffure d'ecclésiastique ou de magistrat* (Nuremberg, XVII[e] siècle).

Cette sorte de chapeau est formée d'un dessus rond plat et très mince, posé débordant de beaucoup sur un étroit bandeau semi-circulaire coupé brusquement à chaque bout sur les tempes.

115. — *Très rare et précieux Manteau* de citadin de Nuremberg (1670-1680).

Il est de moire noire, taillé à demi-manches, bouffantes aux épaules et se prolongeant en *manches perdues;* le haut de ces manches et les bords du manteau sont garnis de galons en velours noir brochés d'entrelacs et de fleurettes.

116. — *Autre Manteau* ou *casaque* en gros drap rouge (Nuremberg, 1680 environ).

Il est taillé tout semblable à celui que nous venons de décrire. Sur le côté gauche de la poitrine est suspendu par trois chaînettes un écusson de cuivre argenté encadrant un petit écusson d'armoiries peintes très finement en miniature. Ce sont les armes de la ville de Nuremberg.

(Voir, au sujet de ces deux manteaux et du grand cha-

peau de satin noir plissé, le livre des « Costumes de Nuremberg », *Nürenbergische Tracten* (1690 environ).

117. — *Grande Collerette* à plusieurs rangs tuyautés très dru.

Toile de ton jaunâtre (1690). Cette collerette a son étui.

118. — *Un petit Chapeau* (costume civil) (1750-1760).

119. — *Autre Chapeau* (costume civil), bordé d'un galon noir, même date.

Ces deux pièces sont extrêmement rares.

120. — *Une très curieuse Perruque* de bourgeois hollandais (1660-1670).

121. — *Une paire de Gants d'homme.*

Peau rouge non glacée, brodée de soie blanche (XVIII^e^ siècle).

122. — *Chasuble* italienne (XVII^e^ siècle).

Velours de Gênes, pourpre, parsemé de fleurons et de *flambes récamés* d'or et d'argent disposés en quadrilles.

123. — *Bonnet militaire* de vilaine forme pointue (première république).

124. — *Paire de Gants* en peau très fine, couleur chamois (première république).

Ils sont ornés de dessins imprimés en noir. Sur la main, dans un médaillon formé d'une branche de laurier et d'une palme, est assise l'effigie de la Révolution, tenant une pique et coiffée d'un bonnet. Au-dessous du médaillon flotte sur une banderole cette légende : *Vive la nation, l'union et la liberté!* Plus haut, à l'endroit du poignet, on lit, imprimés en gros caractères, ces mots : *Vive le roi!*

125. — *Habit d'été* complet de toile, couleur gris rosé.

Il est orné de passements en soie de couleurs tendres et variées. Les coutures du dos et des revers de manches sont garnies d'appliques de soie rose. Le gilet et la culotte, d'étoffe pareille, portent le même genre de garniture (1730 environ).

126. — *Habit de ratine* violette (1790).

127. — *Habit de taffetas couleur moutarde* (1780-1785).

128. — *Habit de drap* gris clair à boutons de soie.

129. — *Habit et Gilet de ratine* couleur lie de vin (1730-1740), de très bonne forme et bien conservés.

130. — *Habit en drap* de laine *bleu de roi* bordé à cheval d'un étroit galon blanc (1730-1740).

131. — *Habit en gros drap* gris de lin relevé de ganses rouges : boutons de soie rouge.

132. — *Habit de ratine* violette.

Le devant, les basques et le tour des poches sont garnis de passement (1730).

133. — *Houppelande* en très gros drap gris (1780).

134. — *Frac de taffetas* gris rayé (1787).

135. — *Frac en petit velours* gris verdâtre parsemé de fleurettes (1790).

136. — *Habit en bougran* de couleur orange (1780).

137. — *Habit en taffetas* gorge de pigeon.

138. — *Habit d'étoffe rayée* noire et jaune (1789).

139. — *Habit de ratine* violette (1789).

140. — *Habit de velours* gris à fleurettes (1760).

141. — *Habit en pou-de-soie vert de poireau* (1789).

SURCOTS, POURPOINTS ET CASAQUES.

142. — *Petit Surcot militaire* en buffle piqué (XVII^e siècle).

143. — *Manteau à manches*, forme du XVII^e siècle.

Velours noir frappé, doublé de velours couleur *isabelle orange*.

144. — *Pourpoint* de gros drap rouge, forme du XVII^e siècle (aquarelle *la Sérénade*).

145. — *Pourpoint* de drap rouge cinabre, taillé à petites basques et à collet montant, forme du XVII^e siècle.

146. — *Pourpoint* de velours blanc, garni au-dessus des basques de rosettes et de passepoil en satin bleu (tableau : *Les Fiançailles*).

147. — *Pourpoint* de velours *velu* de couleur bleu verdâtre, garni de nœuds de satin rose au-dessus des basques et tout bordé de satin rose et gris, forme du XVI^e siècle.

148. — *Pourpoint* à demi recouvert de vieux velours gris de lin à reflets très délicats.

149. — *Pourpoint* de velours *feuille-morte*, garni de galon en soie de ton gris bleuâtre, forme du XVII^e siècle.

150. — *Pourpoint* de velours gris cendré, forme du XVII^e siècle.

Il est, ainsi que ses manches, de couleur crème, tout orné de galon d'argent.

151. — *Pourpoint* de velours *colombin.*

Le corps, les manches, le collet montant et le tour des basques sont garnis de *passements d'Italie.*

152. — *Pourpoint à maheutres* sans manches, en velours brun rosé (forme du XVII^e^ siècle).

Il a été taillé par Louis Leloir d'après une gravure du livre de Johannis de Brunes.

153. — *Pourpoint* de velours noir, garni de passements de soie satinée (XVI^e^ siècle).

154. — *Costume d'enfant. Chausses et pourpoint* en velours vert forme du XVII^e^ siècle. (Tableau *le Grand-Père.*)

155. — *Pourpoint et haut-de-chausses* en drap gris tailladé à la suisse, mode du XVI^e^ siècle. (Tableau : *Le Ralliement.*)

156. — *Surcot militaire à jupon*, velours gris foncé, tailladé à la suisse.

157. — *Casaque d'un costume d'homme* (modes de 1640 environ).

Satin bleu clair, manches tailladées. Haut-de-chausses de velours gris bleuâtre.

158. — *Grand Manteau* formé de bandes de gros drap rouge cousues diagonalement.

159. — *Petit Manteau* de drap écarlate à pèlerine rabattue.

Il est tout bordé de velours couleur ponceau. (Vente Zamacoïs.)

160. — *Cinq paires de Manches de pourpoint* (coupe du XVII^e siècle).

Velours rouge, noisette et bleu foncé.

161. — *Quatre paires de Manches de pourpoint* (coupe du XVII^e siècle).

162. — *Six Pourpoints* en drap et *un Manteau court* à manches (mode du XVII^e siècle).

LODIERS OU CHAUSSES

FORMES DES XVI^e ET XVII^e SIÈCLES.

163. — *Chausses bouffantes*, velours *isabelle aurore*.

164. — *Autres, en gros drap rouge*, couleur sanguine.

165. — *Lodier bouffant*, velours blanc à lisérés de satin (tableau : *Les Fiançailles*).

166. — *Chausses bouffantes*, velours *couleur tannée*.

167. — *Autres en velours noir*, à boutons de soie.

168. — *Autres en vieux velours noir de Gênes*.

169. — *Lodier en drap rouge*.

170. — *Autre en soie de couleur rousse*.

171. — *Chausses* de velours vert pâle ornées de lisérés de soie.

172. — *Grand Lodier* bouffant en drap gris, très épais.

173. — *Chausses* de velours *couleur feuille-morte* à reflets gris très fin.

Elles sont garnies de boutons et de lisérés de soie.

174. — *Autres Chausses bouffantes.*

Velours gris jaunâtre relevé de passements d'argent et de soie.

175. — Lot de différentes *pièces de Vêtements d'homme* (XVII^e^ et XVIII^e^ siècles).

PARTIES DE VÊTEMENTS
D'HOMMES ET DE FEMMES

176. — *Deux Chapeaux à la capitan,* d'après les gravures d'Abraham Bosse.

Ils sont ornés d'un bouquet-plumes.

177. — *Huit Chapeaux* feutre gris tout cabossés pour personnages de chenapans et de musiciens ambulants.

178. — *Lot de Chapeaux.*

Un d'incroyable (1796), plusieurs claques du temps de la Restauration, un chapeau de gendarme et un grand chapeau d'Auvergnat.

179. — *Plusieurs Collerettes* différemment tuyautées et une *paire de manchettes* (modes du XVII^e siècle).

180. — *Lot de Bas de soie* de couleurs variées.

181. — *Autre lot de quatre paires de Bas de soie* d'hommes.

182. — *Deux paires de Gants* à hauts poignets.

L'une en buffle, l'autre en peau d'Allemagne glacée couleur fauve.

183. — *Trois Maillots d'homme* (laine).

Un maillot violet, un bleu verdâtre, et un mi-partie rouge et noir.

184. — *Deux Maillots d'homme* (laine).

L'un jaune clair, l'autre *couleur tannée*.

185. — *Lot de quatre Perruques*, dont une ancienne poudrée très curieuse (1760 environ).

186. — *Corsage de femme.*

Copie en drap d'or d'un surcot du XVI^e^ siècle. Il est *à manches volantes ou ailerons.*

187. — *Costume complet de fillette* (modes du XVII^e^ siècle).

Il est de damas bleu et de satin blanc. Il se compose d'une robe, d'un jupon, d'un tablier et d'une paire de souliers en peau blanche. (Tableau : *Les Fiançailles.*)

188. — *Corps à baleines* à longues pointes d'estomac et à retroussis aux coudes.

Velours rouge, garni de bandes en chenille de soie rouge (modes du XVII^e^ siècle).

189. — *Deux petits Corsages ou caracos.*

L'un en taffetas *couleur isabelle,* l'autre à rayures roses et vertes.

190. — *Trois grandes Jupes.*

Deux en étoffe de laine, et une en satin bleu d'azur, garnie de passements d'argent.

191. — *Jupon de femme suisse.*

Drap rouge à plis très drus tout autour.

192. — *Caraco et jupon en soie* rose *carminée,* ouatés et tout piqués à petits losanges (1760-1780).

Le jupon est, dans le bas, orné de jolis dessins piqués comme les devants du corsage.

193. — *Une autre ancienne et très belle Robe de femme* (1760 environ).

Satin *pourpre orange* à bouquets et à ramages de soie jaune d'or brochés. Le bord des manches courtes et le devant de la robe sont ornés d'un large plissé agrémenté de *fanfreluche* en soie floche.

194. — *Une Robe de femme* satin bleu broché de soie et garnie de passements d'or relevés d'argent, et une *Jupe de satin noir* doublée de satin jaune.

195. — *Cinq Corsages* de costumes de femme soie, satin, velours, et un *devant de gilet* brodé à fleurettes sur satin rose.

196. — *Un Corsage de soie* couleur *mauve*, tailladé sur fond de satin blanc.

197. — *Deux Corsages de femme,* l'un suisse, l'autre italien.

CHAUSSURES DE DIFFÉRENTS GENRES.

198. — *Deux paires de longues Bottes* (XVII^e^ et XVIII^e^ siècles).

199. — *Lot de dix-sept paires de Souliers* variant comme forme du XV^e^ au XVIII^e^ siècle.

Ce lot sera divisé.

200. — *Lot de Chaussures étrangères.*

201. — *Chaussures de femme,* mules, souliers et une paire de petits sabots dorés.

202. — *Paire de petits Patins* ou *socques* en bois léger, chaussures de femme.

203. — *Pièces de Chaussures diverses.*

PIÈCES ORIENTALES

VÊTEMENTS

204. — *Très beau Cafetan de femme.*

Velours violet très orné de passements d'or.

205. — *Autre Cafetan de femme*, plus petit.

Il est tout orné de passements d'or et de gros boutons passementés disposés sur la poitrine. Les épaulettes de ses manches courtes sont largement soutachées d'or.

206. — *Petite Veste orientale* en velours bleu sombre.

Elle est découpée en cœur sur la poitrine et très ornée de larges rosaces en passements d'or.

207. — *Robe orientale d'homme.*

Velours rouge *ponceau carminé,* très orné de passements d'or.

208. — *Un Cafetan de Perse* en soie blanche, un *Burnous* algérien en drap rouge foncé et un très joli Costume complet d'élégant chinois.

ÉTOFFES ET PASSEMENTS

209. — *Lot d'anciennes Étoffes* brochées d'or et d'argent.

210. — *Quinze grands morceaux d'Étoffes anciennes,* satin de différentes couleurs, brochées d'argent ou brodées en soie.

211. — *Plusieurs grands morceaux de beau Damas incarnadin* (XVII[e] siècle).

212. — *Six mètres de Damas* noir ancien et un grand carré de *moire noire* bordé de dentelle.

213. — *Quatre mètres de vieux Velours* de Gênes vert grisâtre.

214. — *Un grand morceau de Velours orange carminé,* provenant d'une robe de femme (1804-1810).

215. — *Cinq mètres de Velours* couleur *orange rouge.*

216. — *Cinq morceaux de Velours* de Gènes uni, de couleurs différentes, et un morceau de velours noir *récamé* de fil d'argent.

217. — *Deux morceaux de Velours orange rouge,* trois mètres cinquante d'*ancien Damas, couleur tannée,* et deux grands *morceaux de Velours italien* de pareille couleur.

218. — *Cinq grands morceaux d'Étoffes de soie* de diverses couleurs à ramages et fleurs, brochés ou brodés.

219. — *Quatre mètres de Velours* chinois, décoré de grands fleurons, se dessinant sur le fond de drap d'or.

220. — *Lot de morceaux d'*une *Étoffe* tramée d'or.

221. — *Glands, Franges et Galons* en passementerie et en soie floche (XVII^e^ et XVIII^e^ siècles).

222. — *Autre lot de beaux Glands et de Passementeries* à l'italienne (XVII^e^ et XVIII^e^ siècles).

223. — *Cinq très grands morceaux d'Étoffe* de Perse (1640-1720).

Elle est à très beaux dessins en belles couleurs sur fond blanc.

224. — *Six morceaux de Serge.*

Cinq rouges et un bleu. Ils sont ornés de beaux rinceaux formés de galons piqués à plat (garniture de lit).

225. — *Trois belles Chemises de femme.*

Grosse toile ouvrée, en guipure et broderies de couleurs (provinces danubiennes).

226. — *Lot de trois Gilets* et de deux habits (XVIII^e^ et XIX^e^ siècles).

227. — *Lot de Coiffes et Bonnets de femmes* (modes anciennes).

228. — *Huit Bonnets d'homme,* velours, soie, laine.

229. — *Lot de plusieurs Culottes* en peau blanche et d'autres pièces de costumes.

230. — *Un lot de Manchettes, Bonnets, Cols, Fichus* en dentelle et en guipure.

231. — *Lot de différentes Étoffes* et parties de costumes.

232. — *Froc de moine* avec ses sandales.

233. — *Lot de Bas de soie* de femmes.

234. — *Lot de Chemises anciennes.*

235. — *Deux grands Tapis de table* en très belles étoffes de soie ancienne.

INSTRUMENTS

DE

MUSIQUE

INSTRUMENTS DE MUSIQUE

ANCIENS, RARES OU CURIEUX

236. — *Violon français du XVIII^e siècle.*

237. — *Par-dessus de viole.*

Il est à six cordes et de Nicolas Bertrand. Paris, 1714. Joli manche, décoré dans le style Louis XIV et orné d'une tête de femme finement sculptée.

238. — *Grande Viole d'amour.*

Elle est à bords découpés en pittoresques festons et montée de sept cordes de boyau et de dix cordes de laiton. Table décorée d'une rose et manche orné d'une tête bien sculptée. Très belle viole de grand patron : œuvre de Paul Alletsee, qui l'a faite à Munich en 1726; elle peut rivaliser avec celles du célèbre Tielke, de Hambourg.

239. — *Petite Basse de viole.*

Ce petit modèle de basse de viole à six cordes doit dater des premières années du XVII^e siècle. La table d'harmonie en est très pure. Pièce curieuse.

240. — *Basse de viole.*

Elle est à six cordes et du XVII^e siècle. La tête de lion qui décore le manche a beaucoup de caractère.

241. — *Basse de viole française.*

Elle est aussi montée de six cordes et le fond en est taillé à sifflet. Les coins de la table d'harmonie sont décorés de fleurs de lis dorées; le manche est élégamment orné et se termine par une tête fort bien sculptée. Cette belle pièce est due à Claude Pierray, qui l'a faite à Paris en 1712.

242. — *Violoncelle français.*

Il est de C. Flanbaux, luthier du XVIII^e siècle.

243. — *Mandoline italienne.*

Elle est de Carlo Steffanini et datée : *Mantua,* 1785.

244. — *Mandoline napolitaine* de 1788.

La table d'harmonie en est brisée, mais le fond en reste intact et est d'une forme élégante. Vernis napolitain.

245. — *Luth.*

Cet instrument, devenu si rare, est accompagné de son étui.

246. — *Mandore.*

Cette espèce de mandore, montée de huit paires de cordes, rappelle le luth par la forme du fond, qui est à côtes; le manche est fort large et décoré d'ivoires. Pièce curieuse.

247. — *Cistre-théorbe.*

On compte onze chevilles au premier de ses chevillers, et cinq au cheviller des cordes graves. Instrument allemand du siècle dernier.

248. — *Instrument à corps de luth.*

Le fond est à sept côtes.

249. — *Instrument à corps de luth.*

Le corps est à neuf côtes et il est monté de douze cordes. La table est décorée d'une très jolie rose en ivoire découpé à jour; malheureusement, cette rosace a été cassée en partie : on peut cependant y lire encore ces mots : « Meling, à Paris. »

250. — *Archiluth italien.*

Ce superbe instrument, long de $1^{m}08$, est authentique de toutes pièces. Le corps, à quinze côtes d'ébène et d'ivoire formant marqueterie, soutient une table d'harmonie ornée d'une rose finement découpée à jour. Le manche, décoré

de médaillons en ivoire gravé, porte cette précieuse marque de fabrique : « Matteo Sellas alla Corona in Venetia. » — Pièce rarissime et du commencement du XVII^e siècle.

251. — *Théorbe allemand.*

Il est long de 1^m42, monté de vingt-quatre cordes comme le numéro précédent et date aussi du XVII^e siècle. La table d'harmonie est décorée d'une triple rose dorée. L'instrument ne porte point de nom d'auteur, mais on le doit à un habile luthier.

252. — *Chittarrone.*

Ce magnifique instrument, long de 1^m94, est en marqueterie de bois sur ivoire. La table est décorée d'une triple rose d'un beau travail. Il porte son étiquette authentique, ainsi conçue : « Magno Dieffopruchar a Venetia, 1608. » — Un autre chittarrone du même luthier figure au Musée du Conservatoire de Bologne; il est daté de 1612. Ce sont les deux seuls M. Dieffopruchar de ce genre que l'on connaisse.

253. — *Tanbourah.*

Il est à quatre cordes et décoré de riches incrustations.

254. — *Sann-hinn.*

Cet instrument à trois cordes de soie, très aimé en Chine et au Japon, a de hautes éclisses ; les deux tables sont faites avec la peau d'un serpent que les Chinois appellent *tann*.

255. — *Nanga.*

Harpe à huit cordes des nègres d'Afrique.

256. — *Flûte harmonique.*

Cette flûte d'accord, qui n'est autre chose qu'un flageolet double, date du XVIII^e siècle.

257. — *Flûte de Pan.*

Elle a vingt-quatre tuyaux.

258. — *Hautbois.*

Il a trois clefs de cuivre et porte la marque de C. Kilian.

259. — *Cornemuse.*

Le portant et les bourdons de cette jolie cornemuse sont enrichis d'ornements et de fleurs de lis en plomb découpé.

260. — *Cor anglais.*

Les deux corps supérieurs sont recouverts de cuir; viroles de corne. Le pavillon, en bois jaune ainsi que les deux corps supérieurs, porte cette marque estimée et rare : « Bertani, Modena. »

261. — *Clarinette allemande.*

Elle a cinq clefs de cuivre d'une forme lourde, mais curieuse, et date des dernières années du XVIII^e siècle.

262. — *Basson.*

Il est des facteurs strasbourgeois Buhner et Keller; onze clefs de cuivre.

263. — *Basson allemand.*

Plus ancien que le précédent.

264. — *Cor des Alves.*

Cette trompette de bois de bouleau, rapportée d'Appenzell, a $1^{m}50$ de long.

265. — *Trompe de chasse allemande.*

Elle est à un seul tour. On lit sur le pavillon cette marque célèbre : « Joh. Wilhelm Haas, Nürnberg. » Pièce rare du XVII^{e} siècle.

266. — *Cor de chasse allemand.*

Il est à trois tours et demi. Fin du XVII^{e} siècle.

267. — *Trompette simple.*

268. — *Trompette droite.*

Elle est longue de $1^{m}50$.

269. — *Trompette de cavalerie.*

Instrument de la fin du XVII^{e} siècle, portant la marque de fabrique suivante : « Frederic Ehe. Nürnberg. »

270. — *Trombone allemand.*

On lit sur le pavillon le nom du facteur Joh. Leonard Ehe, de Nuremberg, gravé à la pointe.

271. — *Trombone allemand.*

Il est du XVIII^e^ siècle.

272. — *Tête de buccin.*

273. — *Tambour du XVII^e^ siècle.*

La caisse a $0^{m}42$ de hauteur; le diamètre des membranes sonores est de $0^{m}51$. — Pièce rarissime.

274. — *Tambour français de* 1793.

Il est en parfait état de conservation et la caisse en est décorée de peintures : sabres entrelacés, faisceau de drapeaux tricolores, médaillon couronné de lauriers et du bonnet rouge, avec cette devise : « Liberté, Égalité. »

275. — *Tambourin de Provence.*

Modèle élégant et finement sculpté, qui date du temps de Watteau.

276. — *Tambour de basque italien.*

Il a $0^{m}42$ de diamètre.

277. — *Tambour de basque du Maroc.*

Cadre orné d'incrustations de nacre; diamètre : $0^{m}20$.

278. — *Cloche suisse.*

Elle a son battant et on la suspend au cou de l'animal qui conduit le troupeau à l'aide d'un collier plus ou moins soigné. Celui de cette cloche est fort beau.

279. — *Étui à calotte.*

Il est en cuir, orné de têtes de clous en cuivre jaune et porte les initiales V. C.

280. — *Étui de mandoline.*

Décoré comme le précédent et marqué des initiales F. D.

281. — *Étui de basse de viole.*

Il est du XVIII^e^ siècle, en cuir orné de larges clous de cuivre jaune formant dessin.

282. — *Lot de trois étuis en bois.*

283. — *Étui à deux corps.*

Il est revêtu de cuir et pour instrument à vent. Pièce ancienne et rare.

OBJETS D'ART

OBJETS D'ART

OBJETS D'ART EUROPÉENS.

284. — *Coffret en fer* du XVI^e^ siècle, à couvercle bombé, pieds droits et revêtement de bandes ajourées à ornements gothiques.

285. — *Cantine allemande* du XVII^e^ siècle, de forme sphérique, aplatie, en fer étamé, fermant à moraillons et garnie de bandes d'ornements rapportées et cloutées.

286. — Autre *Cantine* analogue et de même époque.

287. — *Encrier en bronze* à trois pieds formés d'enfants satyres accroupis et à couvercle surmonté d'une figurine de fumeur assis.

288 — *Grande Canette allemande* du XVII^e siècle, en étain gravé, à inscriptions, reposant sur trois pieds formés de têtes d'enfants ailés et à couvercle surmonté d'un écusson armorié et d'une chimère en ronde bosse.

289. — *Bronze de Barye*. Lion et serpent. Ancienne épreuve.

290. — Terre cuite : *La Jeune Mère*, joli groupe composé d'une jeune femme assise caressant un enfant nu, debout à ses côtés, et contemplant un autre enfant couché dans un berceau. Belle maquette française du XVIII^e siècle.

291. — Bois sculpté : *Petit Chapiteau corinthien* finement sculpté, ayant conservé son ancienne dorure.

292. — *Sept Pots à anse,* en étain, de dimensions variées.

293. — Bronze : *Vase de style antique* à pourtour décoré d'un bas-relief représentant une bacchanale.

294. — Cire : *Deux Bustes* modelés en haut-relief. Portrait de femme, avec costume confectionné en étoffe, et portrait d'homme couvert d'une armure. (XVII^e siècle.)

295. — Cire : *Statuette de petite fille*, debout, en costume de la fin du XVI^e siècle; haut relief.

296. — *Figurine équestre* d'un mousquetaire du temps de Louis XIII, petit mannequin revêtu d'un costume en cuir et en étoffe, et montant un cheval en bois sculpté et colorié au naturel.

297. — *Petit modèle d'un ancien chariot* garni de nombreux accessoires, lanterne, seau, hotte, etc., et traîné par cinq chevaux en bois peint, avec harnais en cuir.

298. — *Traîneau* du XVIII^e siècle, à fond rouge décoré de guirlandes de fleurs.

299. — *Gourde* ancienne, de forme lenticulaire, recouverte en peau et garnie d'attaches et d'une bandoulière en cuir.

300. — *Gourde* et *Petit Seau* en cuir et en vannerie.

301. — *Petit modèle de Tonneau à bière.*

302. — *Verrerie de Bohême.* Deux grands vidrecomes cylindriques à couvercles en verre vert décoré à froid de personnages, d'armoiries et d'inscriptions.

303. — *Verrerie de Venise et de Bohême.* Environ 15 pièces : carafes, coupes, bouteilles, verres à pied; seront vendues sous ce numéro.

OBJETS D'ART ORIENTAUX.

304. — *Deux grands Vases cylindriques* en bronze, à figures en relief et à anses, formées par des dragons. Ils reposent sur trois têtes d'éléphant également en bronze et sur des socles ou tables à trépied de bois sculpté. Travail japonais.

305. — *Brûle-Parfums* à panse sphérique, à deux anses formées de trompes d'éléphant et à cou-

vercle surmonté d'un dragon. Cette pièce est décorée de dragons, de tortues et d'ornements en relief, et repose sur un socle élevé à cinq montants en bois dur avec tablette d'entre-jambes. Travail japonais.

306. — *Fontaine* à panse ovoïde, à deux anses sur piédouche formé de plumes de paon et découpé à jour, à couvercle surmonté d'une chimère et goulot formé d'une tête de dragon. Cette pièce est décorée de palmettes et d'ornements en relief et repose sur un socle semblable à celui de la pièce qui précède. Travail japonais.

307. — *Cornet à panse* renflée et à arêtes saillantes en bronze. Travail chinois.

308. — *Vase à ouverture large,* en bronze, reposant sur un socle mobile formé d'un dragon.

309. — *Vase cylindrique* en bronze, entouré d'un dragon rapporté en relief, également en bronze. Travail japonais.

310. — *Flambeau* composé d'une tige de lotus tenue dans le bec d'une grue. L'oiseau est

placé sur un socle à pourtour ajouré, supporté par deux chimères debout sur un deuxième socle. Travail japonais.

311. — *Brûle-Parfums* ayant la forme d'un chien de Fô assis et tenant dans ses griffes une boule ajourée, garnie d'une double cordelette contre laquelle se dresse un second animal chimérique.

312. — *Vase en bronze* du Japon, en forme de balustre, à large ouverture et reposant sur trois pieds formés par des écrevisses.

313. — *Vase en bronze japonais,* en forme de bouteille, à patine brune, orné sur la panse de trois rosaces gravées; têtes de clous.

314. — *Crabe en bronze* du Japon.

315. — *Langouste* de grandeur naturelle, en bronze du Japon.

316. — Laque : *Deux Panneaux* étroits, décorés de fleurs et de branchages dorés avec crochets papillons rapportés en métal.

317. — *Aquarelles japonaises* sur soie et sur

papier : Douze kakémonos, tableaux japonais et paravents représentant des fleurs et des animaux, seront vendus sous ce numéro.

318. — *Narghilé* en métal noir recouvert d'ornements et d'incrustations d'argent.

PORCELAINES DE CHINE ET DU JAPON.

319. — *Deux jolis Plats ronds,* en ancienne porcelaine de Chine, décorés de fleurs, d'oiseaux et d'ornements en émaux de la famille verte.

320. — *Plat rond* en ancienne porcelaine de Chine, décoré au centre de fleurs et d'un vase de fleurs polychromes et offrant au marli des ornements et des fleurs sur fond varié de nuances.

321. — *Cinq Plats ronds* en ancienne porcelaine du Japon, de dimensions et de décors variés. Ce lot sera divisé.

322. — *Fort Vase ovoïde* en grès du Japon, à fleurs

et feuillages en relief et émaillé brun verdâtre. Il repose sur une petite table ou socle en bois sculpté.

323. — *Deux Jardinières* rondes et profondes, en poterie du Japon, à décor bleu et brun; personnages ébauchés.

324. — *Plat rond* dont le fond est légèrement bombé, en ancienne porcelaine de Chine, à décor bleu, fleurs et ornements.

325. — Autre *Plat* de même porcelaine, à décor bleu à fleurs.

FAIENCES.

326. — *Fabrique de Savone.* — Grand vase ovoïde à deux anses formant fontaine, à décor bleu, sujet champêtre et ornements.

327. — *Fabrique italienne.* — Vase ovoïde de pharmacie à anse double serpent et décor bleu.

328. — *Fabrique italienne.* — Deux petits cornets, l'un à grotesques sur fond blanc, l'autre à rinceaux sur fond bleu.

329. — *Fabrique de Delft.* — Deux petites potiches à pans et à côtes, à décor bleu, fleurs et ornements.

330. — *Fabrique de Delft.* — Deux plats ronds décorés de fleurs, en bleu et rouge.

331. — *Fabrique de Delft.* — Petite potiche ovoïde à décor bleu, ornements et fleurs.

332. — *Grès de Flandre.* — Cruche à panse ovoïde, à décor de rosaces en gris sur fond bleu.

333. — *Cruche en terre* de Nuremberg, à décor réservé en relief sur fond vert.

334. — *Fabrique de Rouen.* — Plat rond, à décor bleu. Au fond, une rosace avec couronne d'ornements au pourtour et ornements feuillagés au marli.

ORFÈVRERIE.

335. — *Grande Écuelle* ou légumier Louis XV en argent, à oreilles plates ciselées à ornements rocaille. Le couvercle, de même style, est de travail moderne.

336. — *Plat rond* et creux, en argent, à côtes en spirale au pourtour et marli gravé, à ornements et à médaillons animaux repoussés en relief. Époque Louis XV.

337. — *Plat oblong* à contours et buire, de forme aplatie, en argent repoussé à ornements et feuillages. XVIII^e^ siècle.

338. — *Porte-Huilier* Louis XVI, en argent, avec burettes en verre taillé.

339. — *Deux Salières ovales,* en argent ciselé, à festons de fleurs et sur pieds de lion. Époque Louis XVI.

340. — *Plat rond* en argent orné de palmettes au bord.

341. — *Grande Cafetière* Louis XVI, en argent repoussé et ciselé, à rinceaux, festons de feuillages, côtes en spirale et ornements variés. Manche en bois noir.

CUIVRES ET BRONZES D'AMEUBLEMENT

342. — *Grand Lustre flamand,* en cuivre poli, à seize branches porte-lumières disposées sur deux rangs.

343. — *Lampe juive* à huit becs, en cuivre poli.

344. — *Bassin en cuivre repoussé,* décoré au fond du sujet de la Salutation angélique dans un double entourage à inscriptions (XVe siècle).

345. — *Plat ancien* en cuivre repoussé, à bossages et blason et gravé à ornements variés.

346. — *Jardinière ovale* en cuivre repoussé, à godrons, sur quatre pieds à griffes, avec anses têtes de lions à anneaux mouvants.

347. — *Jolie petite Pendule* du temps de Louis XVI, en biscuit, garnie d'ornements et de feuillages, en bronze ciselé et doré. La Jeune Fille au nid.

348. — *Deux Flambeaux* de style Louis XVI, à tige et pied en marbre blanc et garnis de bronze ciselé et doré.

349. — *Deux petits Bras appliques* à deux lumières, modèle rocaille en bronze du temps de Louis XV.

350. — *Deux autres Bras appliques* à deux lumières du temps de Louis XVI, ornés de mufles de lion et surmontés d'un vase.

351. — *Deux Flambeaux* Louis XIII en cuivre jaune tourné. Travail hollandais.

MEUBLES ANCIENS, MEUBLES D'ATELIER

352. — *Jolie Console* du temps de Louis XVI, en bois sculpté, de forme cintrée, à bandeau composé de feuilles de laurier et à trois pieds

cintrés ornés chacun d'une tête de bélier à laquelle est rattachée une guirlande de feuilles de chêne. Dessus de marbre brocatelle.

353. — *Petit Bureau bonheur du jour* du temps de Louis XV, en bois de rose et bois satiné garni d'ornements en bronze doré. Une partie desdits ornements a été rapportée.

354. — *Table à ouvrage* du temps de Louis XVI, de forme ovale, en bois d'acajou, garnie de bronzes ciselés et dorés et à dessus de marbre blanc.

355. — *Jolie petite Commode* Louis XV, de forme contournée, en marqueterie de bois à quadrillages, garnie d'ornements rocaille en bronze doré et à dessus de marbre.

356. — *Table Louis XV* en bois de noyer sculpté avec pieds reliés par un entrejambe avec volutes, orné d'un vase de fleurs. Le dessus est formé d'une tapisserie à la main sur velours violet.

357. — *Buffet Louis XV* à deux corps, en bois sculpté, à pans coupés et le haut vitré.

358. — *Étagère porte-brocs* en bois sculpté, mufles de lion, palmettes et ornements. Travail hollandais.

359. — *Petit Bahut* en bois sculpté de la Renaissance, à montants ornés de cariatides.

360. — *Table* à quatre pieds tors et avec entre-jambes en bois de noyer.

361. — *Pendule Louis XIV*, forme dite religieuse, en marqueterie de cuivre et écaille rouge, garnie de bronzes dorés et à cadran à cartouches émaillés.

362. — *Deux Fûts de colonnes* cannelées à chapiteaux ioniques, en bois sculpté avec rehauts de dorure.

363. — *Cadre de glace* de style Louis XV, en bois de chêne sculpté, à contours et ornements.

364. — *Glace avec cadre* en bois sculpté, doré en deux tons, composé de moulures, de feuillages et d'ornements.

365. — *Autre Glace*, avec cadre en bois sculpté et doré, surmonté d'un fronton découpé.

366. — *Petite Console* en bois sculpté et doré de style Louis XV, à dessus de marbre.

367. — *Deux petites Consoles* de suspension, en bois sculpté et doré, ornées chacune d'un dragon.

368. — *Meuble à deux corps* et à quatre vantaux en noyer sculpté du XVI^e^ siècle, orné de chimères, mascarons et petites consoles, et de plaquettes en marbre.

369. — *Table carrée* de style gothique, sur pieds tréteaux reliés par deux traverses.

370. — *Table Henri II* à rallonges, supportée par quatre pieds sculptés en forme de vases ornés et reliés à leur base par une traverse horizontale.

371. — *Glace Psyché* en acajou, à filets de cuivre; les deux montants, formés de colonnettes cannelées, sont surmontés de deux vases Louis XVI.

372. — *Grand Meuble étagère* en laque rouge ciselé de Pékin, à fleurs et oiseaux en relief. Il

est garni de poignées et de charnières en cuivre gravé.

373. — *Banquette longue* en bois de chêne et à dossier sculpté.

374. — *Table-Console Renaissance* en bois de noyer, à deux pieds tournés reliés à leur partie supérieure par une frise représentant des enfants jouant avec des cygnes, et à fond plein orné d'un grand bas-relief d'un décor analogue à celui de la frise.

375. — *Plusieurs Chevalets* de peintre, porte-modèle, porte-cartons, selles, etc.

376. — *Mannequin de femme.*

377. — *Grand Fauteuil* de style Henri II, en bois sculpté couvert en velours vert et garni de clous à têtes de lion en cuivre doré, et d'une frange.

378. — *Fauteuil Louis XIII*, en bois tourné, couvert en cuir et garni de clous en forme de rosace et de fleurs de lis en cuivre.

379. — *Grande Chaise portugaise*, couverte en cuir gaufré et garnie de clous à large tête en cuivre.

380. — *Grand Fauteuil Renaissance,* en bois sculpté, couvert en cuir, garni de clous à large tête en cuivre et à dossier surmonté de deux boules également en cuivre.

381. — *Deux Escabeaux Louis XIII,* en noyer sculpté, à fleurs de lis.

382. — *Un Escabeau* de même style.

383. — *Fauteuil Louis XIII*, en bois tourné, couvert en cuir, les montants surmontés de têtes de lion sculptées.

384. — *Meuble de salon* du temps de Louis XV, en bois de noyer sculpté, à fleurs et ornements. Il est couvert d'étoffe de soie brochée, à fleurs polychromes sur fond havane clair. Il se compose de deux canapés, quatre bergères et trois chaises.

385. — *Grand Canapé* de style Louis XV, en bois sculpté et doré, couvert de satin bleu clair, broché à fleurs.

386. — *Bergère Louis XV,* en bois sculpté et doré, couverte en satin rose.

387. — *Plusieurs Tabourets*, variés de forme, en chêne, seront vendus sous ce numéro.

TAPIS.

388. — *Beau Tapis d'Orient*, décoré d'animaux, d'oiseaux et de fleurs polychromes sur fond bleu foncé et à bordure rouge à rinceaux, feuillages et animaux.

389. — *Autre Tapis d'Orient*, à rosaces rehaussées de blanc sur fond brun et à bordure de même nuance et de décor analogue.

390. — *Grand et beau Tapis d'Orient*, décoré d'animaux, de fleurs et d'entrelacs polychromes sur fond rouge avec large rosace ornementée sur fond bleu foncé et bordure à compartiments de nuances variées.

391. — *Petite Carpette orientale,* à dessins blancs sur fond chamois.

392. — *Portière en drap rouge*, avec applications d'ornements en étoffe de soie jaune ; au

centre, un large écusson armorié surmonté d'un chapeau de cardinal (XVII^e siècle).

393. — *Quatre Rideaux* de croisées, en satin jaune clair avec lambrequins en soie de même nuance, brochés à fleurs polychromes.

394. — *Grand Tapis* en drap bleu foncé, parsemé de fleurs variées en broderie de couleur avec bordure à imbrications en point de Hongrie (XVII^e siècle).

TAPISSERIES.

395. — *Fragment de Tapisserie gothique* représentant une jeune femme offrant une colombe à un jouvenceau pinçant de la lyre. Le fond vert est rehaussé d'arbustes et de fleurs.

H. 2^m00. — L. 1^m55.

396. — *Tapisserie Renaissance* à sujet de chasse au renard, et bordure composée de figures allégoriques et de vases de fleurs. Les personnages portent de riches costumes du temps de Henri II.

H. 3^m10. — L. 3^m40.

397. — *Fragment de Tapisserie Renaissance* représentant diverses scènes champêtres dans un paysage. Elle est bordée de trois côtés de figures allégoriques, de fleurs et d'ornements.

H. 3m30. — L. 2m30.

398. — *Fragment de Tapisserie gothique* représentant diverses scènes tirées de l'histoire de David et composé d'un grand nombre de personnages en riches costumes du XVe siècle.

H. 3m30. — L. 3m50.

399. — *Tapisserie verdure* avec encadrement composé de fleurs.

H. 3m00. — L. 3m30.

400. — *Jolie Tapisserie* du temps de Louis XIV, représentant un sujet tiré de l'histoire de Diane, composition de trois personnages dans un paysage. Encadrement simulant un cadre doré décoré de rosaces.

H. 3m70. — L. 1m80

LIVRES ET GRAVURES

LIVRES ET GRAVURES

401. Albums japonais. Scènes de mœurs, costumes, paysages, etc. 11 vol. in-8, br.

402. Anacréon en belle humeur, ou la Soirée de Paphos. Chansonnier françois. *Paris, Desnos* (vers 1780), in-18, mar. rou. tr. dor., rel. anc. 13 *jolies vignettes.*

403. Aquarellistes français (Société d'). Ouvrage d'art publié avec le concours artistique de tous les sociétaires. Texte par les principaux critiques d'art. *Paris, Launette*, 1883, 7 fasc. in-fol. *Gravures en couleurs.*

Exemplaire numéroté sur papier du Japon.

404. Aquarellistes français (Société d'). Catalogues des expositions. *Paris, Jouaust*, 1re année, 1879 à 1884, 5 vol. gr. in-8, d.-rel. mar. br. n. rog. et 1 vol. br. Fig.

Papier du Japon.

405. Balzac. Les Contes drôlatiques colligez ez abbayes de Touraine. *Paris, Garnier,* in-8, d.-rel. ch. rou. *Illustr. de G. Doré.*

406. Beaumont (Éd. de). L'Épée et les Femmes. Cinq dessins de Meissonier tirés hors texte. *Paris, Jouaust,* 1881, pet. in-4, mar. rouge, tête dorée, n. rog.

Exemplaire sur papier de Hollande, avec double épreuve des gravures avant et après la lettre. Envoi d'auteur.

407. Beaumont (E. de). Un Drame dans une carafe. Dessins par Louis Leloir. *Paris, Jouaust,* 1882, in-8, cart.

Un des 15 exemplaires sur papier du Japon, avec double épreuve de la figure avant et avec la lettre.

408. Blaeu. Le Théâtre du Monde, ou Nouvel Atlas. *Amsterdam,* 1644, in-fol. parch. *Cartes coloriées.*

409. Brantôme. Œuvres complètes. *Paris,* 1853, 2 vol. gr. in-8, br.

410. Brunes (J. de). Emblemata. *Amsterdam,* 1623, pet. in-4, parch.

Orné de 53 jolies gravures sur cuivre dans le genre de Crispin de Passe.

411. Cats (J.). Prouf-Steen van den Trou-Ringh. 1636, pet. in-4, parch. *Nombr. figures dans le texte.*

412. Chevigné (Comte de). Les Contes rémois. *Paris, Lévy,* 1858, in-12, d.-rel. v. fauve.

Premier tirage des vignettes de Meissonier.

413. Chevigné (Comte de). Les Contes rémois. *Paris, Lévy,* 1861, in-8, d.-rel. mar. vert, tête dorée, n. rog. *Vignettes de Meissonier.*

414. Comines (Phil. de). Mémoires. *Bruxelles,* 1706, 3 vol. in-8, v. *Portr.*

415. Costumes de Nuremberg au XVII^e^ siècle. Recueil de 39 jolies gravures sur cuivre en 1 vol. pet. in-4 obl., cart.

416. Costumes. Curioser Spiegel in welchem der allgemeine Lauf des gantzen menschlichen Lebens, von der zærtesten Kindheit an bis in das gestandene Alter. *Nürnberg, Endtersseel Erben* (vers 1700), pet. in-fol. cart.

Curieuse suite de gravures sur bois, coloriées, très intéressantes pour les costumes du commencement du XVIII^e^ siècle.

417. Costumes. Reproduction de gravures sur bois d'après Dürer, Burgmaier, Schaufelein, Cranach. En 1 portef. in-fol.

418. Dessins chinois. Suite complète de dix-huit jolis dessins très finement exécutés au trait d'or, sur fond noir et légèrement coloriés; montés sur papier fort dans une boîte en soie.

419. Durer (Albert). La Passion, reproduite d'après la collection Lange. 16 planches en 1 portef. in-fol.

420. Franco (Sebastiano), Weltbuch-Spiegel und Bildnisz des gantzen Erdtbodens, 1534. — Naturbuch von Nutz-Eigenschafft Wunderwirckung... *Franckenfurt am Mayn,* 1534. En 1 vol. in-fol. v. gauf., rel. du temps. *Curieuses figures sur bois.*

421. Fronsperger. Kriegsbuch. *Franckenfurt am Mayn,* 1573, in-fol., peau de truie gaufrée à froid, rel. du temps. *Curieuses figures sur bois.*

422. Gautier (Th.). Mademoiselle de Maupin. Double Amour. Réimpression textuelle de l'édition originale; notice par Ch. de Lovenjoul. *Paris, Conquet,* 1883, 2 vol. gr. in-8, br. *Portraits par L. Leloir.*

Exemplaire sur papier du Japon, avec trois épreuves des portraits, eau-forte, avant et avec la lettre.

423. Gautier (Th.). Mademoiselle de Maupin. Huit épreuves des 1er, 2e, 3e et 5e états des portraits par L. Leloir.

424. Gay (V.). Glossaire archéologique du moyen âge et de la renaissance. *Paris,* 1882, 2 livr. in-4. *Fig.*

425. Gravelot. Planches gravées d'après plusieurs positions dans lesquelles doivent se trouver les soldats. *Paris,* 1766, 12 grandes planches in-fol.

426. Gravures anciennes. Costumes civils et militaires,

par de Gheyn, A. Bosse, de Liagno, Bonnart, Callot. Estampes d'après A. Dürer, Burgmaier, Rembrandt, etc. — Vues de Paris, caricatures.

Ce lot sera divisé.

427. Herbinius. Dissertationes de admirandis mundi cataractis. *Amstelod.*, 1678, pet. in-4 v. *Pl.*

Aux armes du duc de Montausier.

428. Horatii Opera, cum commentario ad modum Joannis Bond. *Parisiis, Didot,* 1855, in-18, mar. rou. fil., tr. dor. (*Lortic.*) *Vignettes photographiées.*

429. Horatii Flacci Emblemata, imaginibus in æs incisis notisque illustrata studio Othonis Vænii. *Antverpiæ,* 1607, in-4, parch. *Belles gravures.*

430. Hugo (Le Livre d'or de Victor), par l'élite des artistes et des écrivains contemporains. *Paris, Launette,* 1883, in-4, br. Dessins de MM. L. Leloir, Berne-Bellecour, Bonnat, Detaille, Feyen-Perrin, Henner, Jacquet, Laurens, Vibert, Ziem, etc.

Exemplaire sur papier du Japon, avec les gravures avant la lettre.

431. Hurtado de Mendoza. Lazarille de Tormès. *Paris,* 1846, gr. in-8, cart. *Illustr. de Meissonier.*

432. Jost Amman's Wappen- und Stammbuch, 1589. *München,* 1881, in-8, parch. *Fig.*

433. Lacroix (Paul). Les Arts au moyen âge et à l'époque de la renaissance. *Paris, Didot,* 1869, gr. in-8, d.-rel. mar. viol. tête dorée, n. rog. *Planches en couleurs.*

434. Lacroix (Paul). XVIII^e siècle, institutions, usages et costumes. *Paris, Didot,* 1875, gr. in-8, d.-rel. mar. viol. tête dorée, n. rog. *Planches en couleurs.*

435. La Fontaine. Fables, avec introduction par Saint-René-Taillandier, ornées de douze dessins originaux de Bodmer, Brown, Daubigny, Detaille, Gérôme, L. Leloir, Lévy, Millet, Rousseau, Stevens, Worms. *Paris, Jouaust,* 1873, 2 vol. gr. in-8, d.-rel. mar. Laval., coins, tête dorée, n. rog.

436. La Fontaine. Contes. Les vingt estampes dessinées par Fragonard et Touzé, réduites et gravées à l'eau-forte par T. de Mare. *Paris, Conquet,* 1881, 4 livr. in-4.

Épreuves du troisième état, sur papier de Hollande, avant la lettre.

437. Leloir (Louis). Suite de 32 gravures pour le théâtre de Molière, édition Jouaust, in-4, en feuilles.

Épreuves avant toute lettre.

438. Littré et Robin. Dictionnaire de médecine. *Paris, Baillière,* 1873, gr. in-8, d.-rel. ch. n.

439. Longus. Les Amours pastorales de Daphnis et de Chloé. *Paris, P. Didot l'aîné,* 1800, pet. in-18, papier

vélin, portrait par Saint-Aubin, mar. rou., fil. tr. dor. (*Capé.*)

440. Manesson-Mallet. Les Travaux de Mars, ou l'Art de la guerre. *Paris,* 1691, 3 vol. in-8, v. *Vignettes et plans de villes.*

441. Meissonier. Le Fumeur. 1843. Eau-forte sur Chine.

442. Menzel (Ad.). Illustrations des œuvres de Frédéric le Grand, gravées sur bois, par Vogel, Unzelmann et Müller. *Berlin, Wagner,* 1882, 4 vol. gr. in-4, cart.

Exemplaire sur papier de Hollande, avec figures sur Chine.

443. Menzel. Geschichte Friedrich's des Grossen. *Leipzig,* 1876, gr. in-8, d.-rel. mar. Laval., coins, tête dorée, n. rog. *Figures sur bois.*

444. Monument du Costume. Les trente-six estampes dessinées par Moreau le Jeune et Freudeberg en 1776-1783, pour servir à l'histoire des modes et du costume dans le XVIII^e^ siècle, gravées au burin par Dubouchet. *Paris, Conquet,* 1881, en feuilles, avec texte gravé, in-4.

Les mêmes gravures, épreuves du premier état, eaux-fortes pures sur papier du Japon. 36 p. en feuilles.

445. Quatrelles. A coups de fusil, ouvrage illustré de trente dessins originaux hors texte, par A. de Neuville. *Paris, Charpentier,* 1877, in-4, d.-rel. mar., or.

Premier tirage. Envoi signé de M. de Neuville.

446. Saint-Pierre (Bern. de). La Chaumière indienne. *Paris, Curmer*, 1835, in-8, d.-rel. *Illustr. de Meissonier.*

447. Saint-Victor (Paul de). Hommes et Dieux. *Paris, Lévy*, 1867, in-8, d.-rel., ch. rou. *Envoi d'auteur.*

448. Scarron. Le Roman comique. *Paris*, 1697, 2 vol. in-12, cart. *Front.*

449. Scarron. Le Roman comique. *Paris, Jouaust*, 1880, 3 vol. in-8, br. *Eaux-fortes par L. Flameng.*

450. Sorel. La Vraie Histoire comique de Francion. *Paris*, 1858, in-12, front., d.-rel ch. rou.

451. Stendhal (Henri Beyle). La Chartreuse de Parme. Réimpression textuelle de l'édition originale, illustrée de 32 eaux-fortes par V. Foulquier. *Paris, Conquet*, 1883, 2 vol. gr. in-8, br.

Exemplaire sur papier du Japon, contenant deux états des eaux-fortes dont le tirage à part.

452. Tassi. Vita di Benvenuto Cellini. *Firenze*, 1829, 3 vol. in-8, parch. *Portr.*

453. Treitzsaurwein. Der weiss Kunig : eine Erzahlung von den Thaten Kaiser Maximilian (Relation des actions de l'empereur Maximilien). *Vienne, Kurzboek*, 1775, 2 vol. in-fol., d.-rel. mar. br. 225 *gravures sur bois d'après les dessins de Hans Burgmaier.*

454. Viollet-le-Duc. Dictionnaire raisonné de l'architecture française du XI^e^ au XVI^e^ siècle. *Paris, Morel,* 1867, 10 vol. in-8, d.-rel. ch. bl. *Fig.*

455. Viollet-Le-Duc. Dictionnaire raisonné du mobilier français de l'époque carlovingienne à la Renaissance. *Paris, Bance,* 1858, 6 vol. in-8, d.-rel. ch. bl. *Planches noires et en couleurs.*

456. Virgile. Les Bucoliques, trad. d'André Lefèvre. Illustrations d'Auguste Leloir. *Paris, Quantin,* 1881, in-18, d.-rel. mar. rou., tête dorée, n. rog. *Envoi de M. A. Leloir.*

TABLE DES MATIÈRES

Pages

Louis Leloir, par J. G. Vibert. 1

Œuvre posthume de Louis Leloir. 1
Tableaux et études. 3
Copies d'après différents maîtres. 15
Aquarelles et Dessins. 19
Planches gravées. 35

Tableaux et Aquarelles par différents artistes modernes. 36
Tableaux et Dessins anciens. 41

Armes et Costumes. 45
Notice, par Édouard de Beaumont. 47
Armes. 51
Notice, par Édouard de Beaumont. 63
Pièces anciennes. Ajustement militaire et Costume civil, du XVI^e^ au XVIII^e^ siècle. 65
Chaussures, Bottes militaires, Houseaux. 67
Parties diverses de Costumes, pièces d'Ajustements ou de Toilette, du XVI^e^ au XVIII^e^ siècle. 69
Surcots, Pourpoints et Casaques. 81
Lodiers ou Chausses. 84
Parties de Vêtements d'hommes et de femmes. . . 86
Chaussures de différents genres. 90

Pages

Pièces orientales. Vêtements. 91
Étoffes et Passements. 92

Instruments de musique, anciens, rares ou curieux. 97

Objets d'art. 107
Objets d'art européens. 109
Objets d'art orientaux. 112
Porcelaines de Chine et du Japon. 115
Faïences. 116
Orfèvrerie. 118
Cuivres et Bronzes d'ameublement. 119
Meubles anciens, Meubles d'atelier. 120
Tapis. 126
Tapisseries. 127

Livres et Gravures. 129

A PARIS

DES PRESSES DE JOUAUST ET SIGAUX

M DCCC LXXXIV

No. 4

CATALOGUE

OF THE

ART COLLECTIONS,

LITERARY PROPERTY, ETC.,

BELONGING TO THE ESTATE OF THE LATE

SAMUEL BRADFORD FALES, Esq.,

OF PHILADELPHIA, PENNA.,

TO BE SOLD AT AUCTION, WITHOUT RESERVE,

BY ORDER OF LEWIS STOVER, ESQ., EXECUTOR,

BEGINNING

WEDNESDAY EVENING, NOV. 9, AT 8 O'CLOCK,

AT CHICKERING HALL.

ON FREE EXHIBITION, DAY AND EVENING,

COMMENCING WEDNESDAY, OCT. 26TH,

AT

OUR NEW ART GALLERIES, NOS. 845 AND 847 BROADWAY,

BETWEEN 13TH AND 14TH STREETS.

THOS E. KIRBY & CO., - - AUCTIONEERS,

NEW YORK.

1881.

NEW YORK : J. J. LITTLE & CO , PRINTERS,
10 TO 20 ASTOR PLACE.

THE FALES' COLLECTIONS.

The important objects described in this catalogue, embracing nearly three thousand lots, comprise the entire art collections and literary property of the late Samuel Bradford Fales, Esq., of Philadelphia, a gentleman well known for his devotion and liberal patronage to the Fine Arts. Nothing has been added or will be introduced during the sale other than the property belonging to the estate.

Never to our knowledge has such a large, varied and valuable collection of art property been sold by auction in this country. We will not attempt to enumerate the objects, or to criticise the collections, deeming it best that the public should exercise that right.

In compiling the catalogue of the department of art, we have made use of all the notes of the late owner that were in any important manner connected with the objects. The descriptions are as full as circumstances would permit, and as plain and simple in manner as possible.

The engravings and books have been catalogued by experts, and their remarks in connection therewith will no doubt be read with interest.

All of the paintings and water colors have been newly framed, in keeping with the pictures; nothing but the best framing materials have been used.

The sale is made by order of the executor, and is a peremptory one. Each and every article will be sold without exception or limit.

The catalogue, of which a limited edition has been printed, will, in this instance, be charged for at the rate of fifty cents per copy.

Parties unable to attend the sale can have orders to purchase faithfully executed, free of charge, by the undersigned.

JAMES F. SUTTON,
THOS. E. KIRBY & CO.

SAMUEL BRADFORD FALES

was born in Boston, Mass., 1808. He was the son of the late Samuel Fales, a successful and highly esteemed merchant in that city, who died in 1848. On his father's side he is the seventh in descent from Wm. Bradford, the first Governor of Massachusetts, and he was also descended from the Fales' family who arrived in Boston about 1636. On his mother's side he traces his descent from Dr. Otis of Scituate, cousin of James Otis of revolutionary fame, and also from Walterus de Haliburton of Scotland, who lived in 1207. Thomas Haliburton, author of *Sam Slick*, was his first cousin. Mr. S. B. Fales was educated at the Boston Latin School, and subsequently entered Harvard University, whence he graduated in 1825. He afterwards studied medicine for two years with Dr. John Gorham of Boston ; but, having no taste for the profession, discontinued his readings, and in 1832 went to Philadelphia, where he entered into the importing and commission business, being associated with Eliphalet Williams, under the firm of Fales and Williams. The partnership expired, by limitation, in 1834, and was not renewed ; indeed, the senior partner at this time retired altogether from mercantile pursuits. He next turned his attention to the fine arts, and studied for a number of years, but, finding his health impaired, desisted. Nevertheless, desirous of occupying his mind with some favorite object, he commenced by making a collection of engravings, then paintings in oil and water colors, bronzes, and articles of vertu. His devotion to these studies was recognized by his being elected a director of the Pennsylvania Academy of Fine Arts, which he held during the presidency of the late Hon. Henry D. Gilpin. It was while holding this position that he availed himself of unusual opportunities of procuring many fine examples in oil and water color paintings, the works of celebrated artists of Europe, then exhibiting at the academy.

On the breaking out of the rebellion, he ranged himself on the side of the government, and, by his unselfish devotion to the interest of the soldiers, won for himself a proud and enviable record. For

five years his entire time, day and night, was devoted to the welfare and success of the Union Volunteer Refreshment Saloon and its adjuncts. He was treasurer of its funds, which were raised by the voluntary contributions of private citizens—neither city, State, nor United States' patronage being given to it. By his own personal exertions the greater part of the funds were collected ; and, when all is taken into consideration, the enormous operations of this saloon, with its three hospitals, its bathing facilities and other accommodations afforded the sick and weary soldiers, the funds necessary to carry on the enterprise could not have been meagre. As many as seven thousand men have been fed on its premises within twenty-four hours, and scarcely a day elapsed during the long period of the four years of the war, and the year subsequent when the troops were mustered out and were returning from the field, that the beneficent aid of this noble monument of the patriotism and philanthropy of Philadelphia was not called into play. Sick or well, white or black, Union soldier or Confederate prisoner, all were relieved ; and of the sufferers who closed their eyes in death within the hospitals, their remains were carefully and sorrowfully laid away to rest in the lot provided by the managers for that purpose. Through all these years Samuel B. Fales worked unweariedly as Corresponding Secretary and General Financial Agent. In October, 1865, his associates of the Union Volunteer Refreshment Saloon passed a series of resolutions, beautifully engrossed, and presented to him, testifying to the prominent part he took in the great work. He was, likewise, the recipient of many complimentary letters, especially from his college classmates, who bear witness to the fact, that in all his unselfish devotions to the soldier's comfort he has reflected the teachings and honored the escutcheon of his Alma Mater. He was one of the very few civilians who have been honored with a membership of the Military Order of the Loyal Legion of the United States, and was a member of the council of that commandery. During the time of the Centennial Exhibition, no one took more interest in the furtherance of this great and successful undertaking than he. He visited the building daily, and many are the objects of art and industry purchased by him from the different departments. He was a true lover and patron of the fine arts; he purchased objects, not because they were antique, nor for their historical value ; if it was beautiful and artistic, and suited his taste, he purchased it, no matter

when or where it was made, or who was the artist ; and when once purchased and placed with his collection, it was never parted with. Consequently he gathered together a large and most valuable museum of artistic and literary property which has for years been a source of pleasure and gratification not only to its possessor, but also to his friends and the public. Up to the time of his death, which occurred on the morning of Sept. 14, 1880, after a short illness, Mr. Fales was engaged in adding to his collections, and had about completed an extraordinary collection of cut and engraved glassware. He lived and died surrounded by his beautiful and rare possessions ; and the fact that they are now to be dispersed will cause a feeling of deep regret to his many friends, and the thousands who have had the pleasure of seeing his Art Treasures.

ARTISTS REPRESENTED.

OIL PAINTINGS.

Allen, J. W., 16.
Anatasi, Aug., 118.
Angelo, Michael, 18, 19.
Baptista, P. G., 12.
Barker, B., 175.
Boddington, H. J., 36, 104.
Bosch, E., 150, 159.
Bosschaert, N., 58.
Boucher, A., 65.
Braekeleer, F. de, 128.
Brissot, F. S., 73, 85, 119, 162.
Bürkel, Henri, 25, 80.
Camphausen, W., 170.
Caron, Pauline, 24, 98.
Clater, F., 60.
Couture, Thos., 171.
Couturier, P. L., 27, 81.
Crayer, T., 64.
David, J. L., 96.
De Dreux, A., 141.
De Hooge, Peter, 114.
De Groat, F. A. Brenhaus, 30.
Deshayes, Eugene, 51, 105, 140.
De Beaumont, E., 112.
Diaz De Le Pena, N., 127, 145.
Faed, Thos., 120.
Ferguson, W. J., 10.
Frére, E., 147.
Frére, Theo., 71.
Gabe, H., 116–117.
Gesselschap, E., 37, 124.
Girardet, Karl, 67, 79.
Guillemin, Alex., 106.
Haliburton, Mary, 3.
Hargitt, E., 121.
Hassenelever, J. P., 142, 164.
Hassenpflug, C., 151.
Hayes, H., 62.
Henry, A., 14.
Herman, L., 47.
Heyligers, A. F., 68.
Hinckley, Thos. H., 17.
Hough, Wm., 28.
Hoguet, C., 52, 109, 138.
Hubner, Carl, 74.
Hulme, F. W., 32.
Isabey, L. G. E., 149.
Jacque, Chas., 156.
Jutsum, Henry, 94, 133.
Kauffman, Angelica, 63.
Kensett, J. F., 143.
Krause, F. R., 46, 125.
Lambinet, E., 23.
Lanfant, de Metz, 72.
Leikert, C. H., 8.
Lewis, E. D., 6, 42, 89.
Lenning Gode, 2, 152.
Luminais, Ev., 139.
MacCulloch, H., 44.
Maaten, J., 110.
Maeten, P., 75.
Mayer, F., 129.
Moran, E., 7, 48, 82, 103, 144.
Moran, Peter, 11.
Nicol, Erskine, 102, 173.
Noel, Jules, 31.
Oakes, J. W., 169.
Ortmans, A., 122, 172.
Peale, Rembrandt, 88.
Peetz, H. G., 166.
Pourbus, Peter, 45.
Raeburn, Sir Henry, 97.

Rechisson, C., 40, 174.
Reyntjens, H. G., 83.
Robbe, L., 59, 95.
Rolfe, H. L., 22.
Rosseau, Jas., 108.
Rothermell, P. F., 54.
Schleich, E., 130.
Schmidt, E., 56.
Shayer, Wm., Senior, 33, 113, 155.
Smedt, 41.
Smith, Xanthus, 4, 91.
Sonderman, H., 49.
Stammel, E., 99, 146.
Stanfield, G. C., 92.
Sully, Thos., 76, 107, 123.
Tait, A. F., 43.
Tenkate, H., 158.
Thuro, F., 9.
Tielmans, L., 69.
Trayer, J. B., 163.
Unknown, 5, 87, 137.
Van Aelst, Wm., 20.
Vanderberg, 160.
Vanderleer, 55.
Vandyck, Sir A., 165.
Van Goyen, John, 66.
Van Haanan, R., 50.
Van Hove, ., 35, 61, 90.
Verboeckhoven, E. J., 13, 50, 122, 148, 172.
Verschuur, W., 134, 135.
Verveer, G. L., 34.
Waldrop, A., 77.
Wauters, Constant, 132.
Weber, Paul, 1, 15, 29, 38, 57, 78, 84, 101, 115, 126, 131, 153, 168.
Weiss, B., 53.
Weissenbruch, Jan., 26.
Welch, S. B., 21.
Whittredge, W., 100.
Wittkamp, B., 70, 86, 136.
Wulfraet, M., 111.
Wustlick, O., 161.
Wynderoth, 39.

WATER COLORS.

Anker, 190.
Austin, Samuel, 204.
Ballve, H., 184.
Chambers, Geo., 191.
Collingwood, Wm., 212, 227.
David, J. Lewis, 226.
D'Egville, J. H., 229.
De Jonghe, J. B., 231.
Delacroix, A., 211.
Duncan, E., 181.
Faed, Thos., 194, 232.
Garvarni, G, S., 193.
Helf, S., 215.
Jenkins, Jas. J., 220.
Jutsum, Henry, 182, 213, 222.
Leitch, W. L., 224.
Lewes, 201.
Lewis, John F., 180.
Maron, Ferd., 225.
Meissonier, J. L. E., 233.
Morton, P., 176.
Nicol, Erskine, 197.
Pearson, C., 189, 196, 209, 214, 221, 230.
Prout, Samuel, 199, 228.
Prout, Skinner, 188.
Pyne, Jas. B., 192, 207.
Richardson, T. M., 179, 185, 203, 217, 223.
Robins, T. S., 178, 202, 206.
Rowbotham, Thos. L., 198, 210.
Soule, E., 195.
Stanfield, Clarkson, 200.
Sutcliffe, Thos., 183.
Turner, J. M. W., 218.
Unknown, 216.
Van Starkenburgh, W. T., 186.
Verboeckhoven, E. J., 231.
Voillmot, E. 205.
Weber, Paul, 177.
Wittkamp, B., 187.
Woolnooth, E., 208, 219

ORDER OF SALE.

At Chickering Hall. Admission Free. No Reserved Seats.

Wednesday Evening, Nov. 9th, at 8 o'clock, Oil Paintings. Lots 1 to 75.

Thursday Evening, Nov. 10th, at 8 o'clock, Oil Paintings. Lots 76 to 151.

Friday Evening, Nov. 11th, at 8 o'clock, Oil Paintings and Water Colors. Lots 152 to 233.

At our Art Rooms, 845 and 847 Broadway.

Monday Afternoon, Nov. 14th, at 2½ o'clock, Collection of Glass Ware. Lots 234 to 443.

Tuesday Afternoon, Nov. 15th, at 2½ oclock, Japanese and Chinese Art. Lots 444 to 643.

Wednesday Afternoon, Nov. 16th, at 2½ o'clock, Japanese and Chinese and Miscellaneous Art. Lots 644 to 842.

Thursday Afternoon, Nov. 17th, at 2½ o'clock, European Ceramic Art. Lots 843 to 1043.

Friday Afternoon, Nov. 18th, at 2½ o'clock, European Ceramic Art. Lots 1044 to 1229.

Saturday Afternoon, Nov. 19th, at 2½ o'clock, Bronzes, Statuary and Cabinet Specimens. Lots 1230 to 1429.

Monday Afternoon, Nov. 21st, at 2½ o'clock, Miscellaneous, Bric-à-Brac, Furniture, Collection of Canes, Fishing Tackle, etc. Lots 1430 to 1679.

Monday Evening, Nov. 21st, at 7½ o'clock, Books. Lots 2322 to 2574.

Tuesday Afternoon, Nov. 22d, at 2 o'clock, Engravings. Lots 1680 to 2001.

Tuesday Evening, Nov. 22d, at 7½ o'clock, Books. Lots 2575 to 2837.

Wednesday Afternoon, Nov. 23d, at 2 o'clock, Engravings. Lots 2002 to 2321.

Orders to Purchase.

In addition to the Auctioneers, the following named will attend to orders to purchase Books and Engravings :

Messrs. Bonaventure & Co , No. 2 Barclay Street, Astor House, New York.

James O. Wright, 15 Astor Place, Clinton Hall, New York.

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any disputes arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down twenty-five per cent. on the dollar in part payment, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk within three days from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Vendors, on or before delivery: in default of which the Auctioneers will not hold themselves responsible, if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The Sale of any Painting, Engraving, Print, piece of Furniture, Work of Art, or any other article, is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.

5. To prevent inaccuracy of delivery, no Lot can, on any account, be removed without presentation of the bill.

6. Failing to comply with the above conditions, the money deposited in part payment shall be forfeited.

THOMAS E. KIRBY & CO.

☞ The measurements are given in inches, and the width precedes the height.

CATALOGUE.

WEDNESDAY EVENING'S SALE,

AT CHICKERING HALL,

Commencing at Eight o'Clock prompt.

Oil Paintings.

1

WEBER (Paul).....Philadelphia

Sketch from Nature.

Not dated. Canvas 13 x 10

2

LENNING (Gode).....

Marine Moonlight.

Dated 1852. Panel 14 x 9

3

HALIBURTON (Mary).....Rome

Head of an Italian Peasant Girl.

Not dated. Canvas 8½ x 10½

4

SMITH (Xanthus).....Philadelphia

Fruit.

Dated July 4th, 1860. Panel 10 x 6

5

UNKNOWN.....

Head of St. Sebastian.

Not dated. Canvas 12½ x 15¼

6

LEWIS (Edmund D.).....Philadelphia

Tropical Scenery—Cuba. Original Sketch. A View on William Stewart's Plantation.

Dated 1860. Canvas 13½ x 16½

7

MORAN (Edward), N. A.....New York

Pulpit Rocks, Nahant, Mass.

Not dated. Canvas 24 x 17

Painted to order for the late owner.

8

EICKERT (C. H.).....Antwerp

Winter Scene.

Not dated. Panel 11½ x 9

9

THURO (F.).....Munich

Sunset, Stamberg Lake.

Dated 1853. Panel 13¼ x 10

10

FERGUSON (W. J.).....London

A Leafy Nook on the Thames, in Berkshire.

Dated 1857. Canvas 15 x 19

Purchased at the American Exhibition of British Art, held in the Pennsylvania Academy of Fine Arts, 1858.

11

MORAN (Peter).....Philadelphia

Scene near League Island, Philadelphia.

Not dated. Canvas 16 x 9

12

BAPTISTA (Piezetta Gavani).....Rome

Head of a Venetian.

Not dated. Canvas 16 x 19½

13

VERBOECKHOVEN (Eugène Joseph), dec'd.....Brussels

Medals 1824, '41, '55.
Chevalier of the Legion of Honor, 1845.
Chevalier of the Order of Leopold, of Michael of Bavaria, and of Christ of Portugal.
Decoration of the Iron Cross.
Member of the Royal Academies of Belgium, Antwerp, and St. Petersburg.
Born, 1799. Died, 1880.

Landscape with Deer.

Dated 1852. Panel 14 x 11

From the Belgian Gallery of Paintings and Statuary, New York, 1853.

14

HENRY (A.) ..... London

View on the Severn.

Not dated. Canvas 16 x 12

15

WEBER (Paul) ..... Philadelphia

Morning on the Susquehanna.

Dated 1853. Canvas 30 x 20½

16

ALLEN (J. W.) ..... London

Landscape.

Dated 1849. Canvas 18 x 12

17

HINCKLEY (Thomas H.) ..... Boston

Dogs and Game.

View near Milton, Mass. Blue hills in the distance.

Dated 1854. Canvas 48 x 36

Painted to order for the late owner.

18

ANGELO (Michael), dec'd, called Il Campidoglio.....Rome

Born at Rome, 1610, was a scholar of Fioranti and was called Il Campidoglio from an office he held in Campidoglio or the capitol of Rome. Died 1670.

Fruit Piece.

Not dated. Canvas 18 x 14

19

ANGELO (Michael), dec'd, called Il Campidoglio .....Rome

Companion to the Above.

20

VAN AELST (Wm.), deceased.....Holland

Born, 1620. Died, 1679.

Still Life.

Not dated. Panel 28 x 19½

21

WELCH (S. B.)..... Philadelphia

Regret.

Not dated. Canvas 9 x 11¼

22

ROLFE (H. L.).....London

Trout, Black Perch and Minnow.

Not dated. Canvas 14¼ x 12¼

23

LAMBINET (Emile), deceased.....Paris

Medals 1843, '53, '57.

Chevalier of the Legion of Honor, 1867.
Born, 1810. Died, 1878.

The Rector's Farm.

Dated 1858. Panel 19½ x 13

24

CARON (Pauline, Mdlle.).....Paris

Pupil of Edouard Frère.

The First Lesson in Sewing.

Not dated. Panel 12½ x 16

25

BÜRKEL (Henri).....Munich

Honorary Member of the Academies of Munich, Dresden and Vienna.

Born, 1802. Died, 1869.

Banditti Attacking Travelers in the Tyrol.

Not dated. Canvas 21 x 16½

26

WEISSENBRUCH (Jan).....Antwerp

A Street Scene in the Hague.

Not dated. Canvas 20 x 14½

27

COUTURIER (P. L.)..... ...Paris

Pupil of Picot.
Medals 1855 (E. U.), 1861.

The Poultry Yard.

Not dated. Canvas 22½ x 28

From the First Exhibition of Paintings, by Artists of the French School, New York, 1857.

28

HOUGH (Wm.).....London

The Wayside, Autumn.

Not dated. Canvas 19 x 15

Purchased at the American Exhibition of British Art, held in the Pennsylvania Academy of Fine Arts, 1858.

29

WEBER (Paul).....Philadelphia

Arched Trees near Frankfort on the Main. The Rhine and a village in the distance.

Not dated. Canvas 18 x 23

30

DE GROAT (F. A. Brenhaus).....Hague

Coasters in a Squall.

Dated 1850. Canvas 55 x 41

31

NOEL (Jules).....Paris

Pupil of Charrioux de Brest. Medal, 1853. Honorably mentioned, E. U. 1855.

Landscape.

Not dated. Canvas 15 x 9½

32

HULME (F. W.) R. A.....London

Pupil of his Father.
Born, 1816.

A Day Dream. A Scene in North Wales. Painted in the open air.

Dated 1857. Canvas 22½ 29½

From the American Exhibition of British Art, held in the Pennsylvania Academy of Fine Arts, 1858.

33

SHAYER (Wm.), the Elder .....London

The Old Roadside Inn. Sign of the Crown.

Not dated. Canvas 24 x 20

34

VERVEER (S. L.).....Dusseldorf

Chevalier of Order of Leopold.

Scene near Delphe, Holland.

Dated 1846. Panel 10 x 8

From Crystal Palace Exhibition, New York, 1853.

35

VAN HOVE (H.) ..... Belgium

A Steward in his Room.

Not dated. Panel 7½ x 9½

From Crystal Palace Exhibition, New York, 1853.

36

BODDINGTON (H. J.) ..... London

An English Landscape.

Not dated. Canvas 30 x 22½

37

GESSELSCHAP (E.) ..... Dusseldorf

The Christmas Tree.

Not dated Canvas 17½ x 25

38

BER (Paul) ..... Philadelphia

An Indian Summer Sunset.

At Spring Mill on the Schuylkill River.

Not dated. Canvas 25½ x 18½

Painted to order for the late owner.

39

WYNDEROTH.....Paris

Abdel-Kader's Arab Steed and Groom.

Not dated. Canvas 31½ x 25½

This picture was painted in competition for a prize with Edward Landseer and Horace Vernet. Vernet's Crusader took the prize.

40

RECHISSON (C.).....Paris

French Forest a Century ago.

Not dated. Panel 11 x 9

41

SMEDT.

Pair Antique Panels.

Not dated. Panels 10½ x 9½

42

LEWIS (E. D.).....Philadelphia

The Valley of the Yumuri.

Dated 1860. Canvas 18½ x 10¾

43

TAIT (A. F.), N. A.....New York

The Happy Family.

Dated 1855. Canvas 24 x 19¾

44

MacCULLOCH (Horatio), deceased.....Glasgow

Member Royal Scottish Academy.

Born, 1805. Died, 1867.

Bothwell Castle at Sunset.

Not dated. Canvas 18 x 14

Purchased from Williams, Stevens and Williams, New York, 1854.

45

POURBUS (Peter), deceased.....Bruges

Born, 1510. Died, 1584.

Portrait.

Not dated. Canvas 15½ x 19

46

KRAUSE (Fr.).....Berlin

Threading the Needle.

Not dated. Canvas 19½ x 26¾

47

HERMAN (L.).....Munich

Coast Scene.

Not dated. Canvas 12 x 9½

48

MORAN (Edward), N. A.....New York

Boston and Boston Harbor.

Not dated. Canvas 20 x 8

Painted to order for the late owner.

49

SONDERMAN (H.).....Dusseldorf

The First Snow.

Dated 1863. Canvas 23 x 28

H. SONDERMAN.

NO. 49. THE FIRST SNOW.

50

VERBOECKHOVEN (Eugène Joseph), deceased.....Brussels

VAN HAANEN (Remi).....Vienna

JOSEPH EUGÈNE VERBOECKHOVEN. Born, 1799. Died, 1880.

Medals 1824, '41, '55.

Chevalier of the Legion of Honor, 1845.

Chevalier of the Order of Leopold, of Michael of Bavaria, and of Christ of Portugal.

Decoration of the Iron Cross.

Member of the Royal Academies of Belgium, Antwerp, and St. Petersburg.

REMI VAN HAANEN. Born, 1812.

Member of the Royal Academies of St. Petersburg, Amsterdam,

Milan, and Venice.

Honorary Member of the Art Society of Utrecht.

Various Medals.

The Sea Shore at Scheveningen.

Not dated. Canvas 25½ x 27

From the Belgian Gallery of Paintings and Statuary, New York, 1853.

51

DESHAYES (Eugène).....Paris

Early Morning. Scene near Brittany.

Not dated. Panel 12½ x 7

52

HOGUET (C.), deceased.....Berlin

Medal, 1848.

An Interior.

Dated 1858. Panel 7 x 5

53

WEISS (B.), deceased.....

An Original Painting on Copper.

Dated 1772. Size 9½ x 12¼

This picture represents Weiss's studio, the Artist being engaged in painting the portrait of his friend, Georgius de Marées.

54

ROTHERMEL (Peter F.).....Philadelphia

The Model, or the Artist Studio in the Palazzo Colonna at Gennezzano, near Rome.

Dated 1857. Canvas 24½ x 29

55

VAN DER LEER..... .....Belgium

Warrior of the 17th Century.

Not dated. Panel 8 x 10

56

SCHMIDT (E.).....Dusseldorf

Marine.

Not dated. Canvas 12 x 9¼

From the old Dusseldorf Gallery, New York.

57

WEBER (Paul).....Philadelphia

Indian Rock, Wissihickon.

Not dated. Canvas 14½ x 11

58

BOSSCHAERT (N.)..... .....Old school

Flowers.

Not dated. Canvas 30 x 43

Once the property of E. Leutz, N. A., deceased.

59

ROBBE (Louis).....Brussels

Chevalier of the Legion of Honor.
Officer of the Order of Leopold.

Landscape with Sheep.

Not dated. Panel 5½ x 5

60

CLATER (F.).....London

An old Fisherman Mending his Nets.

Prize Painting of the Art Union of Glasgow, July, 1854.

Not dated. Canvas 23 x 30

61

VAN HOVE (H.).....Antwerp

Interior of a Room.

Not dated. Panel 8 x 6

62

HAYS (Henry).....London

A View on the Thames.

Dated 1852. Canvas 12 x 8

F. CLATER.

NO. 60. AN OLD FISHERMAN MENDING HIS NETS.

63

KAUFFMAN (Angelica), R. A. ..... London

Born, 1742. Died, 1807.

Music and Painting.

Not dated. Canvas 29 x 34

64

CRAYER (T.) ..... Paris

Le Livre d'Image.

Not dated. Canvas 9½ x 12¾

65

BOUCHER (A.) ..... Paris

Medals 1877, '78.

The Bacchanalians.

Not dated. Panel oval, 10 x 8

66

VAN GOYEN (John) ..... Belgium

A River View.

Not dated. Panel 8½ x 6

67

GIRARDET (Karl).....Paris

Grand Medal of Honor of Prussia.
Two medals at Paris Salons and an Honorable Mention at the Exposition of 1855.
Born, 1810. Died, 1871.

Swiss Landscape.

Not dated. Canvas 18¼ x 10¼

68

HEYLIGERS (A. F.).....Brussels

Allons, il faut partir.

Dated 1863. Panel 14½ x 11½

69

TIELMANS (L.).....Antwerp

The Guard Room. Sunlight effect.

Dated 1853. Panel 17 x 13½

70

WITTKAMP (B.).....Antwerp

Les Miserables, or at the Convent Door.

Dated 1861. Canvas 28½ x 38

CARL HÜBNER.

NO 74. THE INTERCEPTED LOVE LETTER.

71

FRÈRE (Théodore) ..... Paris

Pupil of Cogniet

Medals 1848,' 61.

Sponge Fishing in the East.

Not dated. Panel 14½ x 8½

72

LANFANT DE METZ..... Paris

Medal 1861.

A Mousquetaire.

Not dated. Panel 8½ x 10½

From the First Exhibition of Paintings by Artists of the French School held at the old Art Union Rooms, New York, 1857.

73

BRISSOT DE WARVILLE (F. S.)..... Paris

Evening. Landscape with Cattle.

Not dated. Panel 25½ x 19

74

HÜBNER (Carl) ..... Dusseldorf

Pupil of Von Schadow and Sohn. Chevalier of the Order of Leopold. Professor of Dusseldorf Academy.

The Intercepted Love-letter.

Dated 1852. Canvas 23 x 27

From the World's Exhibition, Crystal Palace, New York, 1853.

75

MAETIN (P.)..... Munich

The Itinerant Troupe. After the Performance.

THURSDAY EVENING'S SALE,

AT CHICKERING HALL,

Commencing at Eight o'Clock prompt.

76

SULLY (Thos.), deceased.....Philadelphia

Childhood. An Original Sketch.

Dated 1857. Panel 7 x 8½

77

WALDORP (A.), deceased.....Belgium

Chevalier of the Lion of Netherlands, the Crown of Oak and the Order of Leopold.

Born, 1803. Died, 1867.

View near the Hague.

Dated 1866. Panel 11½ x 8½

From the Crystal Palace Exhibition, New York, 1853.

78

WEBER (Paul).....Philadelphia

Original Sketch.

Not dated. Canvas 18½ x 12½

79

GIRARDET (Karl), deceased..... . Paris

Grand Medal of Honor of Prussia.

Two Medals at Paris Salons.

Honorable Mention Exposition Universelle, 1855.

Born, 1810. Died, 1871.

Landscape.

Not dated. Panel 11½ x 6½

80

BÜRKEL (Henri).....Munich

Honorary Member of the Royal Academies of Munich, Dresden and Vienna.

The Wagoner in Trouble.

Not dated. Panel 10 x 7

81

COUTURIER (P. L.)..... Paris

Pupil of Picot.

Medals 1855, '61.

Chickens. An Interior.

Not dated. Panel 9½ x 12¾

82

MORAN (Edward), N. A. ..... New York

Swallows Cave, Nahant, Mass.

Not dated. Canvas 26 x 18

83

REYNTJENS (H. G.) ..... Antwerp

The Guard Room. Intercession.

Dated 1852. Panel 19 x 15½

84

WEBER (Paul) ..... Philadelphia

Sunset, Chester County, Penn.

Dated 1860. Canvas 35 x 23

85

BRISSOT DE WARVILLE, (F. S.) ..... Paris

Landscape.

Not dated. Canvas 16 x 13

86

WITTKAMP (B.).....Antwerp

Little Red Riding Hood.

Dated 1861. Canvas 24¾ x 30½

87

UNKNOWN.

The Artist's Studio.

Not dated. Panel 8 x 10½

88

PEALE (Rembrandt), deceased.....Philadelphia

Pupil of his Father and Benjamin West.

Born, 1778. Died, 1860.

Head of a Child.

Not dated. Canvas 9½ x 13

89

LEWIS (E. D.).....Philadelphia

A Sunset in Cuba.

Dated 1870. Canvas 32 x 18

90

VAN HOVE (H.) ..... Antwerp

A View near Bois-le-Duc.

Not dated. Panel 13 x 9¾

91

SMITH (Xanthus) ..... Philadelphia

The Artist's Door.

Dated 1859. Panel 7½ x 11

92

STANFIELD (G. C.) ..... London

Son of Clarkson Stanfield, R. A., dec'd.

Beelstein on the Moselle.

Not dated. Canvas 25 x 17

93

BROWER (Adrian), after .....

The Gamblers.

An antique Painting on Glass from the original painting in the collection of the Marquis of Westminster.

HENRY JUTSUM, (DEC'D).

NO. 94. FIRST OF OCTOBER.

94

JUTSUM (Henry), dec'd .....London

First of October.

Dated 1855. Canvas 45 x 29

(*Extract from a letter of the Artist to the late Mr. Fales.*)

"I have packed and sent your picture to-day. I hope it will be in time for the packet that sails on the 12th of the month. I hope it will reach you safe, and it will give me pleasure to hear that I have succeeded in giving you satisfaction. I assure you I have had great pleasure in using every endeavor to do so, and I hope from the opinions expressed by my friends, that it is one of the best pictures I have painted. A picture should not require an explanation but tells its own story; but I may just say that I intend it for luncheon-time somewhere near mid-day—the day 'First of October,' the first day of pheasant shooting—the woods just turning into varied color from the deep, rich green to the rich autumnal tints; the large old oak-tree marks the trysting-place, and the sportsman and keepers assemble there to the noonday-meal which the boy is bringing down the hill on the left."

95

ROBBE (Louis).....Brussels

Chevalier of the Legion of Honor.

Officer of the Order of Leopold.

Cattle.

Not dated. Panel 26 x 20

96

DAVID (J. L.), dec'd. Attributed to———.....Paris

Man Playing Flute.

Not dated. Canvas 18 x 22

Said to be a portrait of Greer, an eminent musical composer, and painted by David from a miniature.

97

RAEBURN (Sir Henry), dec'd.....Edinburgh

Born, 1756. Died, 1823.

Portrait of Lord Galloway.

Not dated. Canvas 23½ x 28½

98

CARON (Pauline, Mlle.).....Paris

Pupil of Edouard Frère.

The First Lesson in Art.

Not dated. Panel 12½ x 16

99

STAMMEL (C.).....Dusseldorf

All's Lost.

Not dated. Canvas 34 x 30

100

WHITTREDGE (Worthington), N. A.....Rome

A Scene near Brunnen on Lake Luzerne, Switzerland.

Embracing a View of Mount Brunnen and Town of Swartz.

Dated Rome, 1857. Canvas 54 x 38½

E. STAMMEL,

NO. 99. ALL'S LOST.

101

WEBER (Paul)..... .....Philadelphia

View in the Tyrol. A Sunset on Mount Gall.

Dated 1852. Canvas 48 x 36

A faithful representation and considered by the artist a masterpiece. In this region the mountains have a peculiar shape, and from every point of view the scenery unfolds itself in new and varied forms. The Gall is from almost every side difficult of ascent, and from many very dangerous. The little Gall is 5538 feet in height, and the great 7968.

This summit, compared with its broad-backed neighbors, appears like a beautiful arched cupola, resting on a fourfold stone, for even so many massive, white-gray cold rock ridges run out almost symmetrically from the Gall. This peculiar form makes the Gall the most splendid point of the Salzburg mountain panorama.

102

NICOL (Erskine), A. R. A ....Edinburgh

Medal 1861 (E. U.).

The Irishman.

Dated 1853. Panel 7 x 9

Painted to order for the late owner.

103

MORAN (Edward), N. A.....New York

The Smuggler's Cave.

Not dated. Canvas 30 x 20

104

BODDINGTON (H. J.).....London

An English Lane.

Not dated. Canvas 32 x 23

105

DESHAYES (Eugène).....Paris

Brittany Landscape.

Dated 1859. Panel 20 x $9\frac{3}{4}$

106

GUILLEMIN (Alexandre-Marie).....Paris

Student of Gros. Chevalier of the Legion of Honor.

Les premiere Lettres.

Not dated. Canvas $10\frac{1}{2}$ x $13\frac{1}{2}$

107

SULLY (Thos.), dec'd.....Philadelphia

Gypsy Girl with Tambourine.

Dated August, 1868. Canvas 20 x 24

Presented to the late owner by the artist.

108

ROUSSEAU (James), dec'd.....Paris

Roman Ruins.

Not dated. Canvas oval 35½ x 45½

James Rousseau, a French artist, visited England in company with La Fosse Baptiste, the flower painter, and Largellier, and was employed and engaged with his companions by the Duke of Montegne to adorn and decorate his house in Bloomsburg, and his (Rousseau's) paintings in several parts of that noble building are sufficient proof of his merit, he ornamented his landscapes with edifices of the Roman caste of architecture.

109

HOGUET (C.), dec'd.....Berlin

Medal, 1848.

View on the Elbe.

Dated 1852. Canvas 18½ x 13

110

MAATEN (J.).....Paris

Passage avec Betaille.

Landscape with cattle.

Not dated. Canvas 19¾ x 13½

111

WULFRAET (Matthias).....Holland

An Old Toper.

Not dated. Canvas 13½ x 15¼

Exhibited in the Pennsylvania Academy of Fine Arts, 1813.

112

DE BEAUMONT (E.).....Paris

Medals 1870, '73, '77.
Chevalier of the Legion of Honor.

Madonna at the Fountain.

Not dated. Canvas 9½ x 12¾

113

SHAYER (Wm., Senior).....London

Donkey, Boy and Dog.

Dated 1838. Panel 18 x 13½

114

DE HOOGE (Peter).....Amsterdam

The Card Players.

Not dated. Panel 13½ x 16½

Purchased at the sale of the personal effects of Edward D. Ingraham, deceased, Philadelphia, 1858.

115

WEBER (Paul).....Philadelphia

Portrait of the Artist.

Not dated. Canvas 5 x 6

116

GABE (H.).....Paris

A Brisk Gale.

Dated 1854. Panel 17¼ x 9½

117

GABE (H.).....Paris

A Calm.

Dated 1854. Panel 17¼ x 9½

118

ANASTASI (Auguste).....Paris

Pupil of Delaroche and Corot.

Medal 1848.

Chevalier of the Legion of Honor.

Moonlight on the Elbe.

Not dated. Panel 14 x 9

119

BRISSOT DE WARVILLE (F. S.) ..... Paris

Landscape with Sheep.

Not dated. Panel 16 x 12½

120

FAED (Thos.), R. A ..... London

Lift me up.

Not dated. Panel 7½ x 10½

Painted to order for the late owner.

121

HARGITT (E.) ..... Edinburgh

View at Eastburn, Cheshire, England.

Dated September, 1852. Canvas 18½ x 12

From the American Exhibition of British Art, held at the Pennsylvania Academy of Fine Arts, 1858.

E. GESELSCHAP.

NO. 124. THE GHOST STORY.

122

VERBOECKHOVEN (Eugène Joseph), de'cd ..... Brussels

ORTMANS (A.) ..... Brussels

EUGÈNE JOSEPH VERBOECKHOVEN. Born, 1799. Died, 1881.
Medals 1824, '41, '55.
Chevalier of the Legion of Honor, 1845.
Chevalier of the Order of Leopold, St. Michael of Bavaria, and Christ of Portugal.
Decorated with the Iron Cross.
Member of the Royal Academies of Belgium, Antwerp, and St. Petersburg.

Landscape with Sheep.

Dated 1854. Canvas 29 x 21½

From the Belgian Gallery of Paintings, New York, 1855.

123

SULLY (Thos.), deceased ..... Philadelphia

Little Red Riding Hood.

Dated 1858. Panel 7 x 8¼

124

GESSELSCHAP (E.) ..... Dusseldort

The Ghost Story.

Dated 1859. Panel 11½ x 14½

125

KRAUS (Fr.).....Berlin

The Bridal Gift.

Not dated. Canvas 20½ x 25½

126

WEBER (Paul).....Philadelphia

Chiem See in the Tyrol near Salzberg.

Dated 1852. Canvas 46 x 30

The village seen in this Painting is called Priem, and was built on the site and ruins of the castle of Chiem-gan, and is still extant.

In the central part of the gan lies, in a deep basin, a long-stretched sea (or lake). Woody heights surround its shores ; the bases of Alp-horns also are so near, and their summits rise so high in the clouds, that the whole mountains are mirrored in the waters of the lake.

Around the lake lie some small villages, and the site of one of them was formerly the seat of the old Count of Chiem-gan ; but the principal ornaments of the lake are two not inconsiderable islands, which extend in a direction from east to west, near the middle of the lake, but nearest its northern side. The greater isle is called "Herrenworth," and sometimes "Herren Chiem-See ;" the smaller one "Nonnenworth." (These names may be Anglicized "Lordsworth" and "Ladiesworth," and had their origin in the facts recorded, that on the one stood in olden time a renowned Abbey, and on the other a Monastery, both founded in the eighth century.) On the mainland opposite Nonnenworth dwelt the noble and beautiful lady Adelheid. Every morning, when the Abbey bell struck, Adelheid crossed the lake in a ferryboat to perform her devotions. The old ferryman fell sick and his son Mienfried took his place, and fell deeply in love with the beautiful lady. He pined away in his hopeless love. The lady Adelheid joined the nunnery and took the veil, and when he had ferried her over for that purpose, he sailed away upon the lake and was never more seen ; but, as the legend says, still in calm nights may be heard on the shores of the lake the plaintive, longing notes of the song which Mienfried used to sing there.

F. DE BRAEKELEER.

NO. 128. LES PETIT VOLEURS.

127

DIAZ DE LA PENA (N.), deceased.....Paris

Medals 1844, '46, '48.
Chevalier of the Legion of Honor, 1851.
Diploma to the Memory of deceased Artists.
Exposition Universal, 1878.
Born, 1804. Died, 1876.

Une Allee dans le Forest de Fontainebleu.

Not dated. Canvas 16½ x 21½

128

BRAEKELEER (Ferdinand de)..... .....Antwerp

Member of the Royal Academy at Antwerp.
Director of Museum of same city.

Les Petit Voleurs.

Dated 1852. Panel 19¾ x 15½

From the Belgian Gallery of Paintings, New York, 1853.

129

MAYER (Ferdinand).....Munich

The Loan of a Bite.

Dated 1867. Canvas 23 x 29½

130

SCHLEICH (Eduard), deceased.....Munich

Royal Professor of Bavaria.
Born, 1812. Died, 1874.

Stamberg Lake.

Dated 1851. Panel 21 x 8½

131

WEBER (Paul).....Philadelphia

Original Sketch.

Not dated. Canvas 14½ x 11

132

WAUTERS (Constant), deceased.....Brussels

Pupil of F. De Braekeleer.

Le Bain.

Dated 1852. Panel 9½ x 11½

Has certificate of Artist on back and the following description and criticism of painting:

A young Roman woman is in the act of taking her boy out of the bath she has made him take in a rustic water basin; in the foreground, charming scenery surrounds the group, showing a Roman Park with monuments and statues in the background.

The painting, although small, may be considered as a jewel for the brilliancy of its colors and neatness of execution.

From the Belgian Gallery of Paintings and Statuary, New York, 1852.

CONSTANT WAUTERS, (DEC'D).

NO. 132. LE BAIN.

133

JUTSUM (Henry), dec'd .....London

A Highland Glen.

Dated 1856. Canvas 45 x 29

Painted to order for the late owner as a companion to No. 94 on this catalogue.

(*Extract from an article in the New York "Tribune," April 12th, 1879, headed,* SCOTTISH PAINTERS, LANDSCAPES AT THE ROYAL ACADEMY.)

"As a final example of the Scottish painters, let us turn to a 'Lowland Moor' for the sake of the purple tinge of the heavens which gives a tone to the picture and leaves a mellow light upon the far-off hills seen nowhere else I am told, as it is seen in Scotland. I can only at present recollect one painting in America in which it is illustrated—a Scotch scene in the Gallery of Mr. Fales, Philadelphia."

134

VERSCHUUR (W.), dec'd.....Brussels

Medals 1861, 1866.

High Life.

Les Chiens de Monsieur.

Not dated. Panel 1

135

VERSCHUUR (W.), dec'd.....Brussels

Medals 1861, 1866.

High Life.

Les Chiens de Madame.

136

WITTKAMP (B.).....Antwerp

Filial Affection.

Not dated. Canvas 31 x 26

An incident taken from the Spanish war with the Netherlands, mentioned in Motley's History.

"The troops of the Duke of Alva ravaged the environs of the city of Wooms (a Dutch city near the village of Westzave). The inhabitants fled, carrying with them their most precious possessions. The soldiers pursued a young man who was dragging after him in a frozen swamp a bundle on a hand barrow, and when they overtook the fugitive discovered that his treasure was a sick old mother, benumbed and almost dead with cold."

137

UNKNOWN.

An English Landscape.

Not dated. Canvas 13 x 9½

138

HOGUET (C.), dec'd.....Paris

The Rocks of Elselat, France.

Dated 1863. Canvas 37 x 21

E. V. LUMINAIS.

NO. 139. "HAUP LA! HAUP LA!"

139

LUMINAIS (Evariste-Vital)..... Paris

Pupil of Cogniet.

Medals 1852, '55, '67, '68.

Chevalier of the Legion of Honor.

"Haup la, Haup la," or "Gee up."

Not dated. Panel 16 x 12½

140

DESHAYES (Eugène).....Paris

Twilight in Valle de Brien near the Seine.

Dated 1859. Canvas 28 x 16

141

DE DREUX (Alfred), dec'd.....Paris

Chevalier of the Legion of Honor.
Born, 1812. Died, 1860.

The Frightened Steed.

Not dated. Canvas 32 x 38½

Purchased from the artist in 1854 by Gen. Hector Tyndale, deceased, of Philadelphia, from whom it was procured by the late owner.

142

HASSENCLEVER (J. P.), dec'd.....Dusseldorf

Hieronimus or Jeronimus Jobs as Night Watchman.

Dated 1852. Canvas 41½ x 31

(*Extract from the Artist's letter to the late owner.*)

"Hieronimus Jobs is the hero of a German humorous and satirical poem. His parents (small town people), had great ideas with respect to young H.'s abilities, and sent him to a German university in order to study theology. Jobs was idle and dissipated and learned very little. His examination, when candidate for a parsonship, turned out in his disgrace, and his father grieved himself to death. Jobs instead of becoming a reverend gentleman was made schoolmaster in the village of 'Nosense,' from which situation, however, he was driven by the villagers who were enraged at his having attempted to introduce new ideas and tendencies into the school. Jobs then turned night watchman in the small town of Shielv Borough. In this capacity he is spoken of as follows in the poem :

'And when Hieronimus blew his horn and sang his song,
The good people all awoke, tho' ever so fast asleep,
And all over the town was heard the bray of brass and voice.'

"The picture of the watchman Jobs is painted as he crosses the bridge bellowing with all his might the well known watchman's song, commencing thus 'Hear me ye folks' etc., the town, the peace and safety of which is confided to him, lying at his feet. Everybody and everything are at rest, save a few cats, who still hold mewing converse on the roof. It is the beginning of March—the moon is just rising above the town (in the sign of the lion).

"The three chief incidents of the Jobsiade, as mentioned above, were painted in equal size. The picture of the 'Examination' is still in my possession, those of the 'Schoolmaster' and the 'Watchman Jobs' are in New York Crystal Palace. They were painted by myself and are consequently originals.

(Signed.) "J. P. Hassenclever.

"Dusseldorf, Nov. 25th, 1853."

143

KENSETT (John Frederick), N. A., dec'd.....New York

Born, 1818. Died, 1873.

Off Newport Harbor.

Dated 1859. Canvas 24 x 14

Painted to order for the late owner.

144

MORAN (Edward), N. A .....New York

The Ship Samuel Fales Entering Boston Harbor.

Dated 1858. Canvas 45 x 30

Mr. Moran the artist describes the above painting as follows:

"The Samuel Fales is represented as entering Boston Habor. She is in the act of going about; her topgallant sails are loose. On the right is Fort Independence and the city of Boston, in the middle distance on the left of ship Samuel Fales is a frigate at anchor. Still farther to the left is Deer Island, a pinky beating to windward—also the Nellie Baker coming in from Nahant."

145

DIAZ DE LA PENA (N.), dec'd..... .....Paris

Medals 1844, '46, '48.
Chevalier of the Legion of Honor, 1851.
Diploma to the Memory of Deceased Artists, Exposition Universal, 1878.
Born, 1807. Died, 1876.

Turkish Children at Play.

Dated 1859. Panel 16½ x 11

146

STAMMEL (E.)..... .....Dusseldorf

The Pause.

Dated 1860. Canvas 13½ x 11¼

147

FRÈRE (Edward)..... Paris

Pupil of P. Delaroche.
Medals 1851, '52, '55.
Chevalier of the Legion of Honor, 1855.

Le Pottage.

Not dated. Panel 11 x 14

From the Berlin Exhibition, 1856.

148

ISABEY (Louis Gabrielle Eugène), deceased .....Paris

Pupil of his Father.

Medals 1824, '27, '55, [E. U.]
Chevalier of the Legion of Honor, 1832.
Officer of the Legion of Honor, 1852.

Bay of St. Eusegat, Coast of France.

Dated 1854. Canvas 27½ x 19

E. STAMMEL.

NO. 146. THE PAUSE.

ED. FRÉRE.

NO. 147. LE POTTAGE.

E. BOSCH.

NO. 150. DOG AS A MODEL.

149

VERBOECKHOVEN (Eugène Joseph), dec'd .....Brussels

Medals 1824, '41, '55.
Chevalier of the Legion of Honor, 1845.
Chevalier of the Order of Leopold, of Michael of Bavaria, and of Christ of Portugal.
Decoration of the Iron Cross.
Member of the Royal Academies of Belgium, Antwerp, and St. Petersburg.
Born, 1799. Died, 1881.

Sheep.

Dated 1854. Panel 8¼ x 9½

Painted to order for the late owner.

150

BOSCH (E.).....Dusseldorf

Dog as a Model.

Dated 1858. Canvas 19 x 16

(Extract from "Ruskin's Modern Painters," vol. 5, page 262, referring to the above painting):

"I was pleased by a little unpretending, modern German picture at Dusseldorf, by E. Bosch, representing a boy carving a model of his sheep dog in wood; the dog, sitting on his haunches in front of him, watches the progress of the sculpture with a grave interest and curiosity, not in the least caricatured, but highly humorous."

151

HASSENPFLUG (C.), deceased .....Halberstadt, Prussia

His father was a shoemaker, and apprenticed his son to the same business when about 14 years old. Objecting to that business or occupation, after a year's apprenticeship he was taken by the hand by Crope as scene painter in Dresden, with whom he studied scene painting, and in 1828 was appointed scene painter for the Dresden Theatre.

A Ruined Cloister on a Winter's Evening.

Dated 1855. Canvas 39 x 52½

The above is an ideal picture, does not represent any particular cloister. The artist commenced the painting on the 1st day of January and completed it on the 12th day of February, the succeeding year. Thirteen months of careful and patient work.

(*Extract from the Philadelphia "Evening Argus,"* 1856.)

The Academy of Fine Arts.

Twelfth Article.

No. 142. A Ruined Cloister on a Winter's Evening.

Hassenpflug Artist.

"If a general vote were taken with regard to the comparative merits of the pictures exhibited in the Academy, we believe that the verdict would place this picture *first* by a very large majority. We have taken a reportorial liberty and practiced a little eaves-dropping, for the purpose of learning the popular opinion with regard to it, and we are therefore able to some extent to say what the visitors think of it. It has been the subject of much criticism, both in the newspapers and from visitors generally.

"We may state our unhesitating conviction to be, that it has no equal as a representation of monastic and mediæval architecture in this country, so far as we have had an opportunity of observing. It is not a ruined cloister, it is a single arch of a ruined cloister, and yet, in that little space, the artist has crowded incidents which will occupy hours in study. Into every nook and cranny Boreas has drifted the falling snow, and the desolated shrines and sacred images are palled in the wintry vestment. The deserted altars and the worn steps bear the mind away to the times when devout worshipers knelt there in adoration, and the pealing diapasons of the organ swept its vaulted chambers. The chief charm of the picture is its suggestiveness, as

C. HASSENPFLUG, (DECEASED).

NO. 151. A RUINED CLOISTER ON A WINTER'S EVENING.

the tourist stands amid the broken arches and colonnades of Grecian temples or Roman baths, his mind wanders back over the pathway of time, to the period when the daily bustle and din of traffic or pleasure rolled along, where now everything betokens solitude and desolation. So in the present case, the spectator cannot gaze upon the fretted roof from which the plaster is slowly crumbling, without picturing to himself a time when the cowled monk told his beads at the tumbling altars and the solemn procession of holy recluses wound through these corridors. It whispers audibly of the past—now telling of some painful penance for the mortification of the flesh—now of some charitable deed by which sorrow was alleviated. To the Catholic it seems to bring back the days when the sacred relics attracted throngs to the convents which enshrined them. To the Protestant it has its story of ceremonials performed at day-dawn and its evening vigil, and to some suspicions of inquisitorial practices perpetrated in underground dungeons, never visited by light of day. To every spectator it suggests some peculiar fancy colored or real according to the bent of mind.

"We regard the 'Cloister' as the gem picture of the year's exhibition. We are not one of those who can fall into ecstacies over a broken-backed madonna, simply because it is a specimen of what in the cant of the day is called *high art*. As we believe that *nature*—the handiwork of the Almighty—is beyond human improvement, it necessarily follows that the highest style of art consists in the closest approximation to that model. We think that such buildings as this are not only possible, but actually exist, and we therefore regard its fabricator as an artist of the very highest style. It is a theory, we are aware, which meets with little favor in this country, but it is one which strikes us as very sensible, and for that reason, a very proper one to hold."

FRIDAY EVENING'S SALE,

AT CHICKERING HALL,

Commencing at Eight o'Clock prompt.

152

LENNIG (Gode).....

Marine.

Dated 1852. Panel 14 x 9

153

WEBER (Paul).....Philadelphia

Sketch from Nature.

Not dated. Canvas 12 x 11

154

RAPHAEL, after.....

Fornarina.

Painting on Porcelain.

Not dated. Size $7\frac{3}{4}$ x 10

155

SHAYER (Wm.), the elder ..... London

Cattle.

Not dated. Canvas 36 x 28

156

JACQUE (Charles)..... Paris

Medals 1861, '63, '64.

Chevalier of the Legion of Honor, 1867.

Fowls in a Barnyard.

Not dated. Canvas 13 x 16.

157

CRAYER, after.....

The Gamblers.

Painting on Porcelain.

Not dated. Size 5½ x 4½

158

TEN KATE (Herman).....Hague

Pupil of Kruseman.

Gold Medal at Rome, 1857.

Medals at the Hague, Philadelphia, etc.

Rembrandt's Studio.

The Artist is represented as painting the portrait of the wife of Burgomaster Six.

Dated 1856. Panel 26 x 20¾

From the Exhibition at Ghent, 1856.

159

BOSCH (E.).....Dusseldorf

After The Day's Hunt.

Dated 1867. Canvas 17½ x 21¾

See criticism of Ruskin in Connection with Painting No. 150 on the Catalogue, by same Artist.

160

VANDERBERG.....Belgium

A Sheep Stall.

Not dated. Panel 18½ x 14

161

RENI (Guido), after, by O. Wustlick.....

The Sybil.

Painting on Porcelain.

Not dated. Size 5½ x 6½

162

BRISSOT De Warville (F. S.).....Paris

Street Scene, Cattle, etc.

Not dated. Panel 9 x 6½

163

TRAYER (J. B.).....Paris

Pupil of his Father.

Medals 1853, '55 (E. U.).

Le Dejeuner.

Not dated Canvas 10½ x 14½

164

HASSENCLEVER (J. P.), dec'd.....Dusseldorf

The First Visit to School.

The Original Painting.

Not dated. Canvas 44 x 35

From Ball, Black & Co. of New York, who purchased it direct from the artist. This is said to be the most successful of all Hassenclever's works; it is the only painting of this subject, and has never been copied.

165

VANDYKE (Sir Anthony), deceased.....Antwerp

Born, 1599. Died, 1641.

Portrait of Himself.

Not dated. Canvas 16 x 20

166

VANDYKE, After, by H. G. Peetz.

Vandyke and Wife.

Painting on Porcelain.

Not dated. Size 8¾ x 10¼

J. P. HASSENCLEVER, (DEC'D).

NO. 164. THE FIRST VISIT TO SCHOOL.

167

SPAGNOLETTO, After.

Mary.

Painting on Porcelain.

Not dated. Size 7 x 8¾

168

WEBER (Paul)..... Philadelphia

Sunset on the Susquehanna after a Shower.

Dated 1853. Canvas 30 x 21

169

OAKES (John Wright), A. R. A.....London

The Ford at Gorfai.

Dated 1852. Canvas 36 x 32

170

CAMPHAUSEN (W.).....Dusseldorf

A Knight and his Charger.

Not dated. Canvas 8¾ x 7¾

171

COUTURE (Thomas), deceased.....Paris

Pupil of Gros and Delaroche.

Medals 1837, '44, '47, '55.

Chevalier of the Legion of Honor, 1848.

Born, 1815. Died, 1879.

Les Naufragés.

Not dated. Canvas 7 x 6

(*Extract from a letter received by the late Mr. S. B. Fales, from John W. Ehninger of New York, Pupil of the artist Thos. Couture, deceased.*)

"The oil sketch by Couture in your collection is the color study for a group (Les Naufragés), painted by him in the Church of St. Eustache in Paris. There are three pictures allegorical subjects, or perhaps more properly, one subject in three divisions. The work of painting them extended over a considerable space of time, but the portion of which your sketch formed one of the color studies, was painted in the year 1852, at which time I was his pupil, and watched with great interest the progress of the work.

"I congratulate you upon the possession of so favorable and characteristic a specimen of the work of one whom I consider to combine more of the elements of genius than almost any living painter."

ERSKINE NICOL, A.R.A.

NO. 173. A PARTIAL ECLIPSE OF THE MOON.

172

VERBOECKHOVEN (Eugène Joseph) ..... Brussels

ORTMANS (A.)..... ..... Brussels

EUGENE JOSEPH VERBOECKHOVEN. Born, 1799. Died, 1881.

Medals 1824, '41, '55.

Chevalier of the Legion of Honor, 1845.

Chevalier of the Order of Leopold, of Michael of Bavaria, and Christ of Portugal.

Decoration of the Iron Cross.

Member of the Royal Academies of Belgium, Antwerp, and St. Petersburg.

Landscape and Sheep.

Dated 1852. Panel 18 x 13

From the Belgian Gallery of Paintings and Statuary, New York, 1854.

173

NICOL (Erskine), A. R. A..... London

Medal 1867 (E. U.).

A Partial Eclipse of the Moon (Honey-Moon).

Not dated. Canvas 15 x 11

(*Extract from letter of Artist.*)

"I now write to say that the subject I mentioned as that which I would paint for your friend Mr. Fales, viz., 'A Partial Eclipse of the Moon' (the honey-moon), is now completed, and I am glad to say, is considered by my professional friends as one of the best little pictures I have painted."

June 7th, 1858.

174

RECHISSON (C.).....Paris

Forest.

Not dated. Panel 11 x 9

175

BARKER (Benjamin).....Bath, England

Born, 1766. Died, 1838.

A Landscape in Wales.

Not dated. Panel 14 x 10

Water Colors.

The measurements given are those of the painting exclusive of mat or other mountings; the width precedes the height.

176

MORTON (P.).....Munich

The Prisoner.

Not dated. Size 7½ x 9

177

WEBER (Paul).....Philadelphia

View on the Wissahickon.

Dated 1840. Size 11 x 9¾

178

ROBINS (T. S.).....London

Marine, off Portsmouth Buoy.

Dated 1855. Size 19½ x 14

Painted expressly for Mr. Fales.

179

RICHARDSON (T. M.).....London

Member of the old Society of Painters in Water Colors.

Deer Stalking in Ben-Nevis.

Dated 1853. Size 14½ x 7½

180

LEWIS (John Frederick), R. A., dec'd..... London

President of London Water Color Society.

Born, 1805. Died, 1876.

Convent of St. Benedetto Subiaco, Italy.

Not dated. Size 14 x 10

A Prize Painting. .

181

DUNCAN (Edward).....London

Member of old Water Color Society.

Marine.

Dated 1856. Size 20 x 13½

Painted to order for the late owner.

182

JUTSUM (Henry), dec'd.....London

The Village Well.

Entrance to an English Village.

Painted to order for the late owner.

Dated 1856. Size 18 x 12

183

SUTCLIFFE (Thomas).....London

The Banks of the River Wharfe, Bolton Abbey.

Dated 1856. Size 12½ x 19

From the American Exhibition of British Art, held at the Pennsylvania Academy of Fine Arts, 1858.

184

BALLVE (H.).....Paris

Venice in the XVIIIth Century.

Not dated. Size 9 x 12½

185

RICHARDSON (T. M.).....London

Member of the old Society of Water Color Painters.

William Tell's Chapel, Lake Uri, Switzerland.

Dated 1854. Size 24½ x 16½

Painted to order for the late owner.

186

VAN STARKENBORGH (W. T.).....Amsterdam

Landscape and Cattle.

Original Sketch.

Not dated. Size 15 x 12

187

WITTKAMP (B.) ..... Antwerp

The Skaters.

Not dated. Size 9 x 6¼

188

PROUT (Skinner) ..... London

Son of Samuel Prout.

Hangman's Hill.

Not dated. Size 9¾ x 7

189

PEARSON (C.) ..... London

A Scene near Dolgalley, North Wales.

Dated 1854. Size 24 x 16

190

ANKER ..... London

An English Lane.

Not dated. Size 7⅛ x 10¼

191

CHAMBERS (George).....London

Marine.

Not dated. Size 8¾x4

(*Endorsement on back of above picture.*)

"This water-color drawing belonged to Joshua Shaw, artist; was sold to James Hamilton, marine-painter, and purchased from him by Mr. Samuel B. Fales."

192

PYNE (James B.), dec'd.....London

Member Society of British Artists.
Born, 1800. Died, 1870.

View in North Wales.

Not dated. Size 11½ x 14½

193

GAVARNI (Chevalier Guillaume Sulpice)..... Paris

Chevalier of the Legion of Honor.
Born, 1804. Died, 1866.

The Scotch Girl, or Lodgings to Let.

Not dated. Size 9½ x 13

194

FAED (Thos.) R. A. ..... London

Figure of Boy.

An original pencil sketch of one of the figures in painting of "The Mitherless Bairn."

Dated January, 1858. Size 7 x 9¼

195

SOULE (Eugène) ..... Paris

The City of Cologne.

Not dated. Size 3¾ x 4½

196

PEARSON (C.) ..... London

On the Devonshire Coast.

Dated 1853. Size 20 x 13

197

NICOL (Erskine), A. R. A. ..... London
Medal 1867 (E. U.).

Landscape on the Liddle, Roxburgshire.

Dated 1852. Size 10 x 7

198

ROWBOTHAM (Thos. L.), deceased.....London

Born, 1823. Died, 1875.

View near Inverness, Scotland.

Dated 1853. Size 13 x 9

199

PROUT (Samuel), deceased.....London

Member of the Society of Painters in Water Colors.

Born, 1785. Died, 1852.

The Priest's Corner, Nuremberg.

Not dated. Size 11 x 16½

200

STANFIELD (Clarkson), R. A., deceased.....London

Born, 1793. Died, 1867.

Coast Scene.

Not dated. Size 9½ x 6½

201

LEWES.....London

Rural Scene in England.

Not dated. Size 18½ x 12

202

ROBINS (T. S.).....London

View near Hastings.

Not dated. Size 11½ x 7½

203

RICHARDSON (T. M.).....London

Member of old Water Color Society.

The Mountain Torrent.

Dated 1851. Size 14½ x 11

204

AUSTIN (Samuel).....London

The Old Mill.

Not dated. Size 21 x 14½

The original painting, brought to this country by Joshua Shaw.

205

VOILLEMOT (E.)..... Paris

The Satyrs in Fancy.

Not dated. Size 10 x 7

206

ROBINS (T. S.)..... London

Maplin Sand's Light-house.

Not dated. Sixe 12 x 7½

207

PYNE (James B.), deceased..... London

Member of the Society of British Artists.

Born, 1800. Died, 1870.

The Mill.

Dated 1833. Size 10 x 7½

208

WOOLNOTH (E.)..... Scotland

Loch Lomond, from Montrose Park.

Not dated. Size 19 x 12

209

PEARSON (C.).....London

Scene in Wales.

Not dated. Size 19 x 11½

210

ROWBOTHAM (Thomes L.), deceased.....London

Born, 1823. Died, 1875.

View near Hastings.

Dated 1853. Size 12¾ x 8¼

211

DELACROIX (A.).....Paris

Grandmother's Pet.

Dated 1843. Size 8 x 10

212

COLLINGWOOD (William).....London

The Young Heir, Speke Hall, near Liverpool, England.

Dated 1854. Size 30 x 22

Interior view of Speke Hall. Built in the sixteenth century; described in S. C. Hall's "Old Mansions of England."

213

JUTSUM (Henry), deceased.....London

Entrance to an English Village.

Dated 1855. Size 18 x 12

Painted to order for the late owner.

214

PEARSON (C.).....London

Roslyn Castle.

Dated 1855. Size 24 x 16½

215

HELF (S.) .....Rome

Roman Ruins.

Not dated. Size 17½ x 11

216

UNKNOWN.

Morning on the Chesapeake, near Baltimore.

Ink Sketch.

Not dated. Size 6½ x 4

217

RICHARDSON (T. M.).....London

Member of old Water Color Society.

Craig Miller Castle. Sunset View near Edinburgh.

Dated 1853. Size 12½ x 9

218

TURNER (Joseph M. W.), R. A.....London

Born, 1775. Died, 1851.

A Lake View in Cumberland, England. Sunrise.

Not dated. Size 11½ x 8

The above water color by Turner was brought to this country by Joshua Shaw, a well-known English artist. It was painted in 1835–40, and was procured by Mr. Shaw direct from Turner.

Daniel Robinson, Esq., deceased, of Philadelphia, purchased it from Mr. Shaw, and May 28, 1856, the late Samuel B. Fales purchased it. At the sale of Mr. Robinson's private collection of paintings, etc., the following note was appended to description of the picture in catalogue of the sale:

"This matchless and indescribable water color gem of the great Turner (known as the 'English Claude'), executed by him in his prime, was brought to this country by the late Joshua Shaw, who had it from Mr. Turner. The present owner purchased it immediately upon his arrival here, in the year 1843. It is as perfect in every tint as the day it was executed; an extraordinary characteristic of the drawings of Turner, and one which causes them to be more highly prized abroad at the present day than his oil pictures, many of which, it is a well-known fact, have faded materially, and lost much of their original brilliancy and effect."

A more detailed history in the late owner's handwriting will be handed to the purchaser of the picture at this sale.

219

WOOLNOTH (E.).....Scotland

The Glen. View near Inverness, Scotland.

Not dated. Size 19½ x 14½

220

JENKINS (Joseph J.)..... London

Member of the old Water Color Society.

Hold Fast, or a Bologne Shrimper.

Dated 1857. Size 23 x 16

Painted expressly for the late owner.

221

PEARSON (C.).....London

On the East Lyn, North Devonshire.

Dated 1854. Size 20 x 13

222

JUTSUM (Henry), deceased..... .....London

Entrance to a Scotch Village. Cheviot Hills in the Distance.

Dated 1856. Size 17½ x 11¾

Painted to order for the late owner.

223

RICHARDSON (T. M.)..... ... .London

Member of old Water Color Society.

View near Dunkeld.

Not dated. Size 12½ x 8¾

224

LEITCH (W. L.).....London

Member of the Institute of Painters in Water Colors.

At one time teacher of Painting to her Majesty Queen Victoria.

An Original Sketch.

Dated 1833. Size 10 x 6

From the First Exhibition of British Art held in the Pennsylvania Academy of Fine Arts, 1857.

225

MAROHN (Ferdinand).....Paris

A Carmelite Monk.

Dated 1848. Size 9 x 12

226

DAVID (J. Louis), deceased.....Paris

Born, 1748. Died, 1825.

Page and Falcon.

Not dated. Size 10½ x 15

Purchased in Paris, 1856.

227

COLLINGWOOD (Wm.).....London

"Cotele," Cornwall.

A baronial mansion of the time of Queen Elizabeth.

Dated 1854. Size 37 x 25

The above picture is historically interesting as showing the style of architecture, furniture, costumes, etc., of that period. The walls are covered with tapestry and paintings, and the oak presses, quaint wares, andirons, etc., are all curiosities of the time.

228

PROUT (Samuel), deceased.....London

Member of Society of Painters in Water Colors.
Born, 1785. Died, 1852.

Entrance to the Orleans Cathedral.

View taken from the porch.

Not dated. Size 11 x 16½

229

D'EGVILLE (J. H.).....London

San Pietro di Castello, Venice Evening.

Dated 1857. Size 36 x 18

From American Exhibition of British Art, held at the Pennsylvania Academy of Fine Arts, Philidelphia, 1858.

230

PEARSON (C.).....London

"Ridal Water."

From the west side of Lake Westmoreland, Hartley Coleridge's Cottage on the right.

Dated 1855. Size 20 x 13

Painted expressly for the late owner.

231

VERBOECKHOVEN (Eugene Joseph), dec'd.....Brussels

DE JONGHE (J. B.).....Brussels

EUGENE JOSEPH VERBOECKHOVEN. Born, 1799. Died, 1881.
Medals 1824, '41, '55.

Chevalier of the Legion of Honor, 1845.

Chevalier of the Order of Leopold, of Michael of Bavaria and of Christ of Portugal.

Decoration of the Iron Cross.

Member of the Royal Academies of Belgium, Antwerp, and St. Petersburg.

JOHN BAPTIST DE JONGHE. Born, 1788. Died, 1844.
Medals at Expositions in Paris, Lyons, Brussels, Amsterdam, the Hague and Vienna.

Landscape and Sheep.

View on the Meuse near Dinant, Belgium.

Sepia Drawing.

Dated 1843. Size 18 x 13

Sheep and figure by Verboeckhoven. Landscape by De Jonghe.

232

FAED (Thomas), R. A.....London

The Cottage Girl.

Not dated. Size $6\frac{3}{4}$ x $9\frac{3}{4}$

233

MEISSONIER (Jean Louis Ernest) ..... Paris

Pupil of Cogniet.
Medals 1840, '41, '43, '48.
Chevalier of the Legion of Honor, 1846.
Grand Medal of Honor Paris Exposition, 1855.
Officer of the Legion of Honor, 1856.
Member of the Institute of France, 1861.
Honorary Member of the Royal Academy of London.
Grand Medal of Honor Paris Exposition, 1867.
Commander of the Legion of Honor, 1867.
Grand Medal of Honor Paris Exposition, 1878.

Le Garde du Copse.

Not dated. Size 6 x 8

Painted to order for the Princess Willgenstein, and obtained from her personally.

SALE OF MONDAY AFTERNOON, NOVEMBER 14th.

COMMENCING AT 2:30 O'CLOCK AT OUR ART ROOMS, 845 & 847 BROADWAY.

Collection of Elegant Glass Ware.

BOHEMIAN, FRENCH, ENGLISH, AND MISCELLANEOUS.

234 Cologne Sprinkler, iridescent, from Scotland.

235 Antique Ruby Bohemian Glass Flagon, richly enameled.

236 Richly Cut Goblet, diamond star pattern, medallions and edge of dark green.

237 Choice iridescent Glass Goblet.

238 French Hock Glasses, finely cut, green bowls.

239 Richly Cut Cordial or Sherry Glasses, English. 13 pieces

240 Old English Lemonade Glasses, finely cut. 25 pieces

241 French Liqueur Tumblers, engraved initial F. Baccarat manufacture.

242 Heavy English Salt Stands, richly cut, globular form on base. 8 pieces

243 Richly cut English Champagne Bowls. 15 pieces

244 —— Others, larger, diamond pattern. 9 pieces

245 —— Others, different shape. 6 pieces

246 Very fine cut Tumblers, English. 12 pieces

247 Finest French Tumblers, neatly cut. Baccarat, Paris. 32 pieces

248 —— Others, heavier, finely cut. 9 pieces

249 —— Others, diamond pattern. 11 pieces

250 Old English Tumblers, richly cut. 9 pieces

251 Very fine blown Glass Tumblers, French. 12 pieces

252 —— Others, cut and engraved. 6 pieces

253 French Whiskey Glasses, engraved. 5 pieces

254 Old English, heavily cut Tumblers 2 patterns. 4 pieces

255 Richly cut old English tall Champagne glasses. Two patterns. 6 pieces
256 Heavy Goblets, finely cut, engraved. 6 pieces
257 Fine French Goblets. 6 pieces
258 Wine Glasses to match, cut stems. 12 pieces
259 Sherry Glasses to match. 5 pieces
260 French Glass, small Pitchers, engraved. 3 pieces
261 Finely cut Claret Glasses, English. 10 pieces
262 Pair richly cut English Glass Claret Flagons. 2 pieces
263 Pair French Decanters, handsomely cut. 2 pieces
264 Fine Bohemian Whiskey Jug, ruby and white.
265 —— Another, blue and white.
266 Pair very fine cut Claret Flagons, English. 2 pieces
267 Very richly cut, heavy English Glass Water Bottles. 10 pieces
268 Pair French Claret Flagons, richly cut. 2 pieces
269 Pair richly cut old English Decanters. 2 pieces
270 Finest French Finger Bowls, handsomely cut; diamond pattern. 12 pieces
271 Richly cut heavy English Glass Finger Bowls. 6 pieces
272 Handsomely cut Pitcher.
273 Pair English Pitchers, richly cut, antique shape. 2 pieces
274 Small Pitcher, to match above.
275 Pair English Spoon Vases, finely cut, diamond pattern. 2 pieces
276 —— Others, different pattern. 2 pieces
277 Elegant and elaborately cut French Glass Fruit Tray, oblong form, with handles.
278 —— Another, same size and form, but not so elaborately cut.
279 Very richly cut heavy English Glass Fruit Basket and Tray, antique form.
280 Finely cut Pitcher.
281 —— Another, larger, same pattern as above.
282 —— Another, medium size.
283 Pair richly cut Claret Flagons. 2 pieces
284 —— Another pair, larger. 2 pieces
285 Pair handsome Decanters, cut to match above, quarts. 2 pieces

286 Pair handsome Decanters, cut to match above, pints. 2 pieces

287 Pair exquisitely cut Decanters, tall graceful forms, very intricate and delicate workmanship, by Baccarat of Paris. 2 pieces

288 Pair English Decanters, richly cut, antique design. 2 pieces

289 Pair Beautiful Cologne Bottles, richly cut. 2 pieces

290 Antique Decanter, finely cut, diamond pattern; once the property of Commodore David Paul Jones.

291 Pair Small Decanters, English Glass, finely cut. 2 pieces

292 Small English Glass Pitcher, finely cut, very heavy.

293 Pair richly cut Pitchers, antique form, manufactured by Baccarat, of Paris. 2 pieces

294 English Glass Ewer, handsomely cut, star pattern.

295 Pair French Glass Preserve Trays, beautifully cut and engraved, diamond pattern. 2 pieces

296 Rich Toilet Bottle, elaborately cut.

297 Beautifully cut Spoon Vase, antique form, Baccarat, Paris.

298 Pair richly cut Ruby and White Decanters. 2 pieces

From the English Department, Centennial Exhibition, Philadelphia, 1876.

299 Pair Claret Flagons, very heavy and finely cut. 2 pieces.

300 Pair very rich Decanters, choice form, elaborately cut. 2 pieces.

301 Small Ewer, English Glass, finely cut, star and diamond pattern.

302 —— Another, antique pattern.

303 —— Another, different.

304 Pair handsomely cut Ewers, English. 2 pieces

305 Pair richly cut Ewers, by Baccarat of Paris. 2 pieces

306 Pair handsome Cologne Bottles, tall forms, richly cut. Baccarat of Paris. 2 pieces

307 Superb French Glass Fruit Stand, high form, elaborately and richly cut, diamond pattern, medallions beautifully engraved, height and diameter 10 x 10 inches.

308 Pair very rich Berry Bowls, French glass, beautifully cut and engraved, height and diameter $4\frac{1}{2}$ x $8\frac{1}{2}$ inches. 2 pieces

309 Magnificent elaborately cut French glass Punch Bowl and Tray, diamond pattern, height and diameter of Bowl 8½ x 14 inches; Tray, 21 inches in diameter.

Prize Specimen from the Centennial Exhibition, Philadelphia, 1876.

310 Pair richly cut ruby and white Toilet Bottles. 2 pieces

311 Rich blue and white Liqueur Set, finely cut, comprises large and small Decanters, Sugar Bowl and Cover, two Glasses, and round Tray, French Crystal Glass, by Baccarat.

SERIES OF ELEGANT TABLE GLASSWARE. NEVER USED.

312 Richly cut heavy French Glass Goblets, diamond and star pattern. 15 pieces

313 Champagne Bowls to match. 15 pieces

314 Claret Glasses to match. 15 pieces

315 Wine Glasses to match. 2 pieces

316 Cordial Glasses to match. 12 pieces

---

317 Antique Bohemian Goblet, gold lined, finely cut, and ornamented with green and white enamels and gold.

318 Pair very richly cut Goblets, Gothic style. 2 pieces

Purchased from Messrs. Green and Nephews, English Department, Centennial Exhibition, Philadelphia, 1876.

319 Pair handsomely cut French Glass Flower Vases. 2 pieces

320 Pair French Decanters, richly cut, quarts. 2 pieces

321 —— Another Pair to match, pints. 2 pieces

322 Wine Glasses to match. 15 pieces

323 Covered Bowls cut to match. 2 pieces

324 French Glass Ewer, finely cut, engraved.

325 —— Another, larger, different pattern.

326 —— Another, smaller, different.

327 Pair richly cut, heavy Glass Preserve Dishes, oblong forms. 2 pieces

328 Set French Glass Preserve Trays, finely cut. 3 pieces

329 Pair finely cut Spoon Vases, Grecian border. 2 pieces

330 Handsome cut and engraved ruby and white Finger Bowls. 12 pieces

331 Pair heavily cut English Decanters, tall forms, quarts. 2 pieces

332 —— Another pair to match, pints. 2 pieces

333 Magnificent Tray, round form, richly and elaborately cut. Diameter, 20 inches.

An extraordinary specimen, by Baccarat, of Paris.

334 Elegant antique Bohemian Ruby Glass Vase, artistic intaglio cutting, "Spirited Stag Hunt." Height and diameter, 14 x 6 inches.

335 Ruby Glass Panel, rich and artistic engraving. Subject, "St. George and the Dragon." 10 x 15 inches.

MAGNIFICENT SPECIMENS OF BOHEMIAN ENGRAVED GLASS.

SAID TO BE THE FINEST EVER SENT TO THIS COUNTRY. DESIGNED AND ENGRAVED BY JOSEPH FLEAGLE, AT HAIDA, BOHEMIA.

336 Pair rich Amber Color Fruit Stands. Artistic engraving of deer, foliage, ferns, flowers, etc. Height and diameter, 10 x 11 inches. 2 pieces

337 Cake Stand and Cover. Engraving of tropical scene. Storks, flowers, grasses, etc. Height and diameter, 14 x 11 in.

338 Barrel-shaped Cracker Jar. Similar design of engraving as above.

339 Large Claret Flagon. Subject of engraving, farm-house, chickens, ducks, etc.

340 Whiskey Jug. Large size, exceedingly fine miniature engraving. See illustration.

341 —— Another, smaller, similar form and subject of engraving.

342 Round Tray, fine specimen of scroll engraving. Diameter, 8 inches.

343 Cheese Dish and Cover. Subject of engraving, domestic animals, fowls, etc.

344 —— Another, farm-yard scene, figures, cows, etc.

345 Whiskey Jug, engraving of fox and duck.

346 Magnificent Fish Vase, ovoid form, with handles. Subject of engraving, fishes, shrimps, aquatic plants, etc. Height and diameter, 13 x 8 inches.

See illustration.

347 Elegant Ice Cream Dish, round form, on feet. Richly engraved. Diameter, 13½ inches.

348 Pair Large Fruit Stands. Engraving of deer, foliage, etc. Height and diameter, 8½ x 9½ inches. 2 pieces

349 Pair Toilet Bottles. Engraving of deer and foliage on one; dog, partridge, etc., on other. 2 pieces

350 Whiskey Jug. Very fine miniature engraving.

351 Finely formed Pitcher. Fine engraving of birds, flowers, etc.

352 Goblets to match. 2 pieces

353 Whiskey Jug, subject of engraving, wild horses. Floral wreath on reverse side.

354 Pair Decanters, quarts, engraving of cupids, flowers, etc. 2 pieces

355 —— Another pair, engraving of monkeys, etc. 2 pieces

356 Pair pint Decanters, subject of engraving, horses, foliage, etc. 2 pieces

357 Pair Claret Flagons, engraving of setters and pointers. 2 pieces

358 Pair Claret Pitchers, profuse and very fine engraving of tropical plants, serpents, birds, etc. 2 pieces

359 Pair Decanters, pints, subject of engraving, cupids fishing and gathering grapes. 2 pieces

360 Water Jug, engraving of cupids.

361 —— Another, engraving of wild horses.

362 —— Another, engraving of fighting stags.

363 Pair of Bottles, subject of engraving, wild horses, foliage, etc. 2 pieces

364 Pint Decanter, fine shape, engraving of tropical scene.

365 Pitcher, engraving of running deer, etc.

366 Claret Jug, very fine miniature engraving.

367 Pair quart Decanters, subject of engraving, stag chase, etc. 2 pieces

NO. 340. WHISKEY JUG, MINIATURE ENGRAVING.

NO. 441. MAGNIFICENT BOHEMIAN GLASS VASE, INTAGLIO CUTTING.

NO. 346. ELEGANT GLASS FISH VASE.

368 Handsome Ewer, engraved ferns, pheasants, etc.

369 Claret Pitcher, miniature engraving of cupids, floral wreaths, etc.

370 Whiskey Glasses, engraving of deer, etc. 4 pieces

371 Ale Glasses, engraving of cupids. 5 pieces

---

372 Goblet, subject of engraving, Birth of '76.
Souvenir of Centennial Exhibition, Philadelphia, 1876.

373 Large Tumbler, engraved monogram, S. B. F.

374 Heavy Goblets, intaglio cutting of deer, etc. 2 pieces

375 Feather-weight Goblets, engraved with turf scenes. 5 pieces

376 Toilet Bottles, engraving of horses, cows, etc. 2 pieces

377 Celery Vase, rich fern design.

378 —— Another, engraved with tropical plants, birds, etc.

379 Pair Goblets, engraving of stags at combat, etc. 2 pieces

380 —— Another pair, subject of engraving, tropical birds, plants, etc. 2 pieces

381 —— Another pair, cupids, grape vine, etc. 2 pieces

382 —— Another pair, engraving of birds and flowers. 2 pieces

383 —— Another pair, subject of engraving, stag hunt. 2 pieces

384 —— Another pair, engraved with horses. 2 pieces

385 —— Another pair, engraving of figures of cupids. 2 pieces

386 —— Another pair, subject of engraving, horse, goat, etc. 2 pieces

387 Goblets, engraved decoration of tropical plants, birds, etc.

MISCELLANEOUS GLASSWARE.

388 Elegant Ewer, antique form, richly cut and engraved.
Purchased at the Centennial Exhibition, Philadelphia, 1876, from Messrs. Green & Nephews, of London.

389 Handsome Goblet to match.

390 Claret Jug, fine miniature engraving.
From same Exhibition.

391 Goblet, subject of engraving, birds and plants.

392 Goblet, heavy, richly cut, and engraved, Mexican horseman, etc.

393 Beautiful Vase, antique form, exquisitely engraved.

From the Government manufactory, made by Baccarat of Paris, for the French Exposition, 1878, purchased by the advice of M. Rose, Manager of the Works.

394 Exquisite Teapot, delicately engraved.

Same make as above, and purchased at French Exposition, 1878.

395 Pair Goblets, delicate engraving, floral design.

396 Claret Glass, scroll engraving.

397 Rare old Venetian Wine Glasses. 4 pieces

Over 150 years old.

398 Wine Glasses, engraved monogram, S. B. F. 6 pieces

399 Blue Bohemian Glass Plate, handsomely enameled in white. Diameter, 7 inches.

400 Green and gold Bohemian Plate, ornamented with exquisitely painted porcelain medallion. Diameter, 7 inches.

401 Ruby and Gold Plate, ornamentation same as above.

The above three plates were purchased in the Austrian Department, Centennial Exhibition, Philadelphia, 1876.

402 Superb Vienna enameled Glass Vase, Moorish design. Height and diameter, $5\frac{1}{2}$ x $6\frac{1}{2}$ inches.

403 —— Another, smaller and different shape.

404 Small Bottles, same manufacture as above.

405 —— Another, different shape.

The above four lots, Nos. 402–5, were purchased in the Austrian Department, Paris Exposition, 1878, as representative specimens.

406 Small Glass Pitchers, finely cut. 2 pieces

407 Elegant cut and engraved Ruby and White French Glass Finger Bowls, extra heavy quality. 24 pieces

408 Cut glass individual Butter-plates. 19 pieces

409 —— Others, engraved. 12 pieces

410 Antique cut Goblets, assorted patterns. 4 pieces

411 Pair Ruby Toilet Bottles. 2 pieces

412 Pair French Claret Flagons, finely cut. 2 pieces

413 Large and elegantly cut Fruit Stand.

NO. 436 PUNCH SERVICE, FROM PARIS EXPOSITION, 1867.

414 Pair elegant Fruit Stands, to match above, smaller size. 2 pieces

415 —— Another pair, larger.

416 Set (6) round Preserve Trays, cut to match. 6 pieces

417 Set oval Preserve Trays to match. 6 pieces

418 Rich Fruit Plates to match. 12 pieces

419 Preserve Saucers to match. 24 pieces

420 Pair Fruit Stands to match, round, low form. 2 pieces.

421 Pickle Jar, cut to match.

422 Pair Celery Vases, to match. 2 pieces

All of the above, 413–422, fine quality, made by Baccarat, Paris.

423 Pair finest French Cordial Decanters, neatly cut. 2 pieces

424 Finely cut Wine Glasses. 8 pieces

425 Set richly cut, heavy, French Glass Fruit Dishes, round form, elaborate diamond pattern. 3 pieces

426 Pair elegant Celery Vases to match. 2 pieces

427 Pair handsomely cut Decanters, English manufacture. 2 pieces

428 —— Another pair, different pattern. 2 pieces

429 Set small Pitcher, Spoon Vase, and Sugar Bowl. 3 pieces

430 Pair finely cut Toilet Bottles. 2 pieces

431 Cheese Dish and Cover, finely cut.

432 French Glass Mugs. Engraved ruby and amber medallions. 2 pieces

433 Handsomely engraved Pitcher.

434 Elegant heavy French Glass Tray, oval form, richly cut.

435 Elaborately cut Cheese Dish and Cover, diamond pattern.

By Baccarat of Paris.

436 Magnificent Punch Set, comprising large blue and white round Tray, 26 inches in diameter, Punch Bowl and Cover, 22 x 15 inches, and 20 Punch Glasses. All elaborately engraved, and finely cut; intagliated figures and bacchanalian designs in blue, on ground white surface.

The above manufactured for and exhibited at the Paris Exposition, 1867. See illustration, opposite page.

437 Ruby Bohemian Champagne Glasses. 6 pieces

438 Bohemian Spoon Vases. Ruby and engraved.

439 Pair richly cut Toilet Bottles. 2 pieces

440 Engraved Bohemian ruby Glass Vase.

441 Magnificent Bohemian Glass Vase with Cover, rich ruby color, artistic intaglio cutting in white, of forest scene, group of deer, etc. Height and diameter, 31 x 8 inches.

See illustration.

442 —— Another, not quite as tall, similar form and color, intaglio cutting, subject, spirited hunting scene, stag at bay. Height and diameter 24 x 8 inches.

443 ---- Another, larger, same form, beautiful amber color, very fine intaglio cutting, subject, imperial hunting party capturing wild boar. Height and diameter 31 x 9 inches.

Extract from note of the late owner.

These three Vases were brought to this country by the artist for the purpose of exhibition at the Centennial Exhibition. Not having applied previously for space, he was prevented from placing them on exhibition. Sadly disappointed, he came to me, showed the Vases, and offered them for sale. Recognizing their value as choice specimens, I at once purchased them.

The artist was engaged over one year in cutting the above vases.

SALE OF TUESDAY AFTERNOON, NOVEMBER 15th.

COMMENCING AT 2:30 O'CLOCK, AT OUR ART ROOMS.

Japan and China.

REPRESENTATIVE SPECIMENS OF CERAMIC ART, RARE CURIOS, ETC.

444 Old *Bleu de Nankin* Teapot, unique form, incised decoration on sides.

445 Chinese porcelain Plate, rich decorations in fine enamels. Diameter 10 inches.

446 Satsuma Plate, finely decorated with figure of Buddhist priest, monkey, eagle, etc. Diameter 9 inches.

447 Japanese Egg Shell Cups, decorated in India ink.

448 Fine Japanese porcelain Saki Saucer, decorated with figure of God of Plenty.

449 Pair fine Cloisonné enamel small Vases, emblematical designs on black and imperial yellow ground. 2 pieces

450 Antique Hezin porcelain Vase, gourd shape, fine decoration of figures of birds, foliage, etc., in India ink and colors. Height 9 inches.

451 Very fine Satsuma Bowl, decorated with boldly drawn head of Buddhist priest, gold embossed work on robe and outside of bowl.

452 —— Another, similar decoration and equally as fine.

453 Kaga Saki Cups, tall form, finely decorated in crimson and gold on celadon glaze.

454 Fine Satsuma Perfume Jar, exquisitely decorated in very fine colors relieved by gold.

455 Pair handsome Jardinières, globular forms, çloisonné art on Kioto ware. 2 pieces

456 Antique *Bleu de Nankin* large Bowl, figures and flowers in deep blue beneath glaze. Height and diameter 5½ x 13 inches.

457 Elegant Ohta Kora, globular form, figure of rain dragon in bold relief. Height and diameter 10 x 10 inches

458 Very old Chinese egg-shell Cup and Saucer, decoration of willow tree in salmon and gold.

459 —— Another, different subject of decoration.

460 Very fine old Chinese Porcelain Bowl, Kang-he period, decoration in fine colors, imperial dragons in green and crimson, has teak wood-stand.

461 Antique Pekin enamel Cup, floral design on imperial yellow ground.

462 Antique Pekin enamel Saucer, floral design on imperial blue ground.

463 Chinese Teapot of unique form, medallion decoration.

464 Choice old Chinese Plate, green family. Diameter 9 inches.

465 Small Cup and Saucer, very old Chinese, decoration of flowers, etc., in brilliant colors.

466 —— Another, equally as fine, floral and bird decoration.

467 Very old and valuable Chinese Celadon Bowl, artistically decorated by Japanese artist with bold figure of Buddhist god, gilt edge and crackle glaze. Diameter 7 inches.

468 —— Another, same size and form, subject of decoration, Buddhist god and priest, equally as fine as above.

469 Very fine old Satsuma Teapot, high form with side handles, decorated with bold figures in medallions, ground work of embossed enamels.

470 Rare old Satsuma figure, Japanese Priest, finely modeled and exquisitely decorated.

471 Exceedingly fine old Satsuma Bowl, superbly decorated with figure of Daimio, etc., a festive gathering, drawing and colors very fine, profuse application of precious metals. Diameter 5½ inches.

472 —— Another, equally as fine, decorated inside with boldly-drawn scene, combat between Japanese huntsman and tiger; remarkably fine decoration on outer surface in enamels, etc., of flying storks, turbulent water, etc. Diameter 5 inches.

473 Shiba Vase, remarkable ornamentation in raised work, figures of turtles at archery practice, etc. Height 7 inches.

474 Banko Yaki Teapot, illustrating the process of the cloisonné enamel art.

475 Ancient Corean Bowl, raised work decoration inside and out, fish, persimmon fruit, etc.

476 Corean Bowl, not as old as above, ornamentation of wasp's nest and wasp, in raised work, with very natural effect.

477 Finely decorated Satsuma Plate, figures of Daimio lady and child and priest, landscape view, etc. Diameter 9 inches.

478 Royal Kaga Saki Goblet, body decorated in blue beneath glaze, bowl decorated in pure gold on deep crimson ground.

479 Pair old Satsuma Saki Cups, lotus leaf design, decoration in gold and colors, crabs, grasses, etc. 2 pieces

480 Rare and fine old Satsuma Tea Jar, globular form, decorated in heavily embossed work with ceremonial scenes, etc., gold treatment.

481 Finely carved Ivory Group, illustrating the manner of traveling in Japan. Comprises figure of two coolies pushing jinrikisha (carriage), in which are seated Daimio, wife and child, the whole mounted on gourd-shaped lacquered stand.

482 Small Kioto porcelain Saki Cup, with cloisonné work on outer surface.

483 Old Satsuma Saki Cup, exquisitely decorated with flowers, etc., in fine enamels on gold ground.

484 Pair tortoise shell Paper Knives, exquisite gold lacquer ornamentation. 2 pieces

485 Japanese pottery Bowl, handsomely decorated with embossed work of gold and enamels in gray glaze.

486 Ancient Corean Bowl, remarkable ornamentation, in raised work, of fruit, insects, etc., crackle glazed.

487 Very fine old Satsuma Bowl, raised work ornamentation of dragon, fish, frog, etc.

488 Fine Nagasaki Cups and Saucers, rich crimson and gold decoration, blue medallion, finest porcelain. 12 pieces

489 Old *Bleu de Nankin* Cups, with covers, willow pattern. 8 pieces

490 Japanese pottery Water Flask or Canteen, finely decorated.

491 Satsuma gourd-shape Vase, beautifully decorated in brilliant colors relieved by gold, Japanese domestic scenes, landscape view, birds, flowers, etc. Height and diameter 16 x 8½ inches.

492 Handsome lacquered oval Tray, curiously inlaid with shark skin. 10 x 16 inches.

493 Antique cloisonné enamel Bowl, fine in colors and workmanship.

494 Very fine royal Imari porcelain Bowl, beautifully decorated outside with crests, animals, dragons, etc., blue decoration inside, beneath glaze.

495 Handsome Ota Bowl, with handles, cloisonné enamel band, with stork design, enameled floral decoration. Diameter 9 inches.

496 Pair Hizen porcelain Tiles, butterfly and floral decoration on crimson glaze, square forms. 2 pieces

497 Antique Corean pottery Plate, raised work decoration of fish and crab.

498 Handsome Awata Ware Kora, globular form on feet, richly decorated in bright enamels gold, etc. Gilt Dogs Foo for handles, figure of chicken cock surmounting cover. Height and diameter 19 x 19 inches.

499 Pair very fine Tokio Vases. Rich Kaga decoration of figures of the famous poets of Japan, exquisite border of crests, flowers, etc., all painted in brilliant colors relieved by gold. Height and diameter 15 x 8 inches. 2 pieces

500 Hezin porcelain Sweet Meat Box, square form on butterfly feet, neat blue decoration beneath glaze.

501 —— Another, round form, blue and gold decoration.

502 Fine antique Kiota Bowl. Enameled decoration of flying storks, chrysanthemum flowers, etc., gold clouding, crests inside.

503 —— Another similar.

504 Most valuable specimen of Japanese cloisonné art. Splendid plaque, showing rich combination of colors and intricate workmanship. Diameter 18 inches.

An extraordinary specimen, by Kin-ou-Kin.

505 Antique Chinese porcelain Scent Bottle. Fine condition and choice colors in decoration.

506 —— Another, salmon and gold decoration.

507 Rare and fine old Chinese porcelain Plate, decorated with the crest of the Boonhoff family, and inscribed Wilhelmina Boonhoff, Nicholas, Johannes Boonhoff.

508 —— Another, similar.

509 Cup and Saucer to match.

510 —— Another.

511 Small Tray, similar inscription.

512 Old Chinese Plate, delicate blue decoration beneath glaze. Seal mark.

513 Cup and Saucer, old Chinese. Hexagonal form, fine floral design in panels.

514 Mandarin Opium Pipe Nankin porcelain, richly enameled in brilliant colors, imperial blue predominating, decorated with princely or five-claw dragon.

515 Fine antique porcelain Plate, Rose family.

516 —— Another, octagonal form.

517 Very fine old *Bleu de Nankin* Cup, Cover, and Saucer. Flower mark Tou-Cheou period.

518 Exceedingly fine Satsuma Bowl. Raised work, ornamentation of shells inside, finely painted decoration on outer face of crayfish, etc., in net-work of gold.

519 —— Another, much finer and older. Texture beautifully crackled, remarkably modeled ornamentation inside of wasp's nest, and wasps, ants, etc., butterflies and other insects finely painted on outside beneath net-work of gold.

520 —— Another, low, flat form, decoration of figure of Buddhist priest, landscape view, etc., in enamels, gold, and fine colors. Diameter 4 inches.

521 —— Another, companion to the above.

522 Old Satsuma Saki Bottle. Remarkable raised work, decoration of fish, frog, etc. Height 7 inches.

523 Japanese Ivory Carving, figure of coolie pulling jinrikisha, in which is seated Daimio lady, usual form of traveling in Japan.

524 Owari porcelain sectional Box, 3 compartments, blue decoration.

525 Another, oblong form.

526 Pair Satsuma leaf-shaped Trays, exquisitely decorated. 2 pieces

527 Black lacquer crest-shaped Tray, gold decorated, and inlaid with ivory and pearl.

528 Japanese mulberry wood small Tray, gold lacquer decoration.

529 Fine old Satsuma Vase, highly artistic decoration. Combat between Japanese warriors, etc., in rich old colors. Height and diameter 16 x 8 inches.

530 Very fine lacquered Tray, remarkable imitation of iron, gold lacquer ornamentation and pearl inlaid. 9 x 12 inches.

531 Pair Hezin porcelain Tiles, decoration of butterflies and detached flowers on yellow glaze, burnished brass mountings. 2 pieces

532 Ancient specimen of Chinese Bamboo Carving, figures, pagoda, etc. Height and diameter 13 x 6 inches.

533 Fine old Satsuma Group, Japanese boys and dog, exquisitely decorated.

534 Old Corean Jar, boldly decorated with figures of Buddhist priests, etc. Height and diameter 6 x 5 inches.

535 Antique Bizen Incense Burner, enameled and bright color decoration, open-work panels, Celadon glaze to handles and feet. Height and diameter 8½ x 7 inches.

536 Choice old Satsuma Teapot, quaint shape, decorated in delicate colors, and ornamented with finely modeled figures of turtles dancing, playing Samisen, etc., in relief.

537 Small Bowl, very fine Satsuma ware, choice decoration in gold and finely blended colors, Buddhist priests and lotus flowers in medallions, exceedingly fine texture.

538 Beautiful Japanese cloisonné enamel Vase, rich designs of birds, flowers, storks, Mount Fusi-yami, etc., on turquoise blue ground, fine combination of colors in bands. Height and diameter 13½ x 5 inches.

539 Fine Nankin porcelain Plate, enameled decoration of butterflies and insects, gold ground border. Diameter 7½ inches. 2 pieces

540 Large and very fine *Bleu de Nankin* Vase, choice color of blue beneath glaze, dragon handles. Height and diameter 30 x 17 inches.

From the Centtenial Exhibition, Philadelphia, 1876.

541 Chinese Flower Vase, curious form, *soufflé* glaze.

542 Old Satsuma Incense Burner, globular form, on feet formed of heads of mythological beasts, fine decoration of Japanese festive scenes, etc., open work cover surmounted by gilt figure of Dog Fo. Height and diameter 9 x 8 inches.

543 Pair handsome Nagasaki Vases, exquisite decoration on royal blue glaze. Height 12 inches. 2 pieces

544 Antique Kioto Rice Pail, crackle beneath glaze, decoration of figures of Japanese priests, etc. Height and diameter 13½ x 7½ inches.

545 Fine Satsuma Bowl, profusely decorated with flying storks on gold ground inside and out.

546 —— Another, similar.

547 —— Another, older, choicely decorated with figures, flowers, etc.

548 Very fine Banko Yaki small Teapot, vine in relief forming spout and handle, bud in relief on cover.

549 Remarkably fine old Satsuma Tea Jar, relief and finely painted ornamentation, Japanese ceremonial scenes.

550 Fine Japanese blue and white Dish, odd shape, decoration of landscape scenery beneath glaze.

551 Choice *Bleu de Nankin* Bowl, octagonal form, decoration of sacred elephant, etc., in white reserve, Këen-lung period.

552 Very fine old Satsuma Bowl, enameled decoration of flying stork inside and out on gold ground.

553 —— Another, different form and finer in texture, exquisitely decorated inside and out in brilliant colors.

554 Unusual Awata ware Tea Jar, panels decorated with figures of priests, etc., body engraved and lacquered in imitation of cinnabar.

555 Handsome Japanese cloisonné enamel Plaque, medallions of blue, with flowers, birds. Vines and mosaic designs on white ground. Diameter 12 inches.

556 Handsome Ota Vase, ornamentation of flying birds, flowers and blossoms on drab ground.

557 Elegant cloisonné enamel Bowl, beautiful in design and fine in colors. Finest Japanese workmanship. Height and diameter $3\frac{1}{2}$ x $9\frac{1}{2}$ inches.

558 Japanese lacquered miniature Shrine, finely carved wooden figure of Buddha.

559 —— Another, larger.

560 Large Awata ware Bowl, globular form, profusely decorated with figures of Buddhist priests, ceremonial gathering, etc. Height and diameter 11 x 11 inches.

561 Old Satsuma Tea Jar, raised and finely painted ornamentation, exceedingly fine texture.

562 Corean pottery Bowl, very finely decorated with figures of Buddhist priests, etc.

563 Satsuma porcelain Saki Bottles, raised decoration of fishes, crabs, etc.

563 *a* Choice Nankin Plate, beautiful decoration of butterflies and insects, gold ground border. Diameter 10 inches.

563 *b* Kioto Teapot, leaf-shape, floral decoration.

564 Superb Cup and Saucer, finest Kioto porcelain, rich Kaga decoration of flying storks, bamboo, etc., in black, crimson and gold.

565 Small Bowl, Satsuma ware, exquisite decoration of flowers, in fan-shape medallions.

566 Very fine Awata ware *tête-à-tête* set, handsomely decorated with Japanese ceremonial and domestic scenes, etc.

567 Pair Japanese porcelain Saki Bottles, choice, deep blue decoration beneath glaze. 2 pieces

568 Fine Kioto porcelain Saki Cups, exquisite blue and gold decoration. 2 pieces

569 Exceedingly fine old Satsuma Bowl, remarkable raised work, ornamentation of dragons, inside and out.

570 —— Another, smaller, crabs inside, turtle and crayfish outside.

571 —— Another, larger, low form, plants and shells inside, embossed work outside.

572 Exceedingly fine old Satsuma Bowl, similar form, flying bats and moon inside, flowers and crests outside.

573 Superb Kioto porcelain Candlestick Vase, rich Zogan decoration. Height 12 inches.

574 Exquisitely decorated Satsuma Teapot. Melon-shaped top bail.

575 Small *Bleu de Nankin* Perfume Box and Cover, crackle extending through.

576 Choice Banko Teapot, manipulated with the fingers, and very light texture, exquisite decoration of flowers, birds, etc.

577 Fine *Bleu de Nankin* Shrine Incense Burner, open work top, blue beneath glaze, green enamel on top. Ring mark of Kang-he period.

578 Very fine Kaga Goblet, inside decorated with figure of Japanese poets, and birds of immortality, figures and landscape scenes outside.

579 Fine Awata ware Teapot, lotus leaf design, enameled ornamentation of frogs, insects, etc.

580 Satsuma Incense Burner, very fine, exquisitely decorated with enameled storks, etc., gold clouding.

581 Old and exceedingly fine cinnabar lacquer Box and Cover, round form. Intricate carving and very choice in color, $2\frac{1}{2}$ x 5 inches.

Over one hundred years old ; came direct from a descendant of the old Fisher family, of Philadelphia. Mr. Fisher was engaged in the India trade.

582 Cups and Saucers, cloisonné enamel on porcelain. 3 pieces

583 Nankin Cup and Saucer, rich medallion decoration.

584 Handsomely decorated Awata ware Teapot.

585 Choice Japanese egg-shell porcelain Saucer, rich crimson and gold decoration.

586 Kaga Saki Cup, finely decorated with landscape view, text, etc.

587 —— Others, different decoration. 2 pieces

588 Satsuma Teapot, melon-shape, fine decoration of Buddhist gods, etc.

589 Fine Owari porcelain Perfume Box and Cover, cloisonné enamel ornamentation.

590 Kioto Teapot, enameled decoration.

591 Handsome royal Hezin Jar and Cover, richly decorated in brilliant colors and gold, cover surmounted with gilt Dog Fo. Height and diameter 18 x 9 inches.

592 Chinese "Grains of Rice" China Bowl and Cover.

593 Choice Japanese blue and white Plate, crest in relief.

594 Specimen of Jade Carving, teakwood stand.

595 Specimen of Chinese Carving in soap stone.

596 Old Celadon figure, Japanese warrior.

597 Pair Chinese crackle Vases, decoration in bright colors, domestic scenes, etc. Height 12 inches. 2 pieces

598 Fine Japanese lacquered Box, imitation of iron, inlaid with gold.

SERIES OF VALUABLE BOWLS, SATSUMA AND COREAN.

Exceedingly fine specimens in Raised Work and Decorative Art.

599 Corean pottery Bowl, raised work ornamentation, wasp's nest and wasps inside; dragon fly, butterfly and locust outside.

600 Old Satsuma Bowl, decorated with bold head, rich coloring in robe, gold clouding; outer surface decorated with enameled flowers.

601 —— Another, bold head with embossed gold work inside, enameled floral crests on gold ground outside.

602 —— Another, similar style of ornamentation.

603 —— Another, figure of deity inside, in gold and enamels; flying storks in relief outside.

604 —— Another, bold head inside, enameled flowers outside.

605 —— Another, Buddhist priest, waterfall, etc., in enamels inside; gold embossed work outside.

606 —— Another, decoration of warrior, landscape scene, etc.

607 —— Another, Howi bird, etc., inside; gold embossed work outside.

608 —— Another, eagle and water scene inside; birds and water outside.

609 Exceedingly fine old Satsuma Incense Jar and Cover, enameled and finely painted decoration, Japanese mythological scenes, etc. Rain dragon on cover, exquisite borders and network of white enamel. Height and diameter 13 x 9 inches.

610 Pair very fine Kioto porcelain Vases, decorated with boldly drawn figures of animals, dragons, serpents, etc. Height and diameter 13 x 6 inches. Rare and curious specimens. 2 pieces

611 Fine Korin Yaki Bowl and Cover, lotus leaf design, made in imitation of the dried leaf; serpent and frog in relief.

612 Superbly decorated old Satsuma Teapot, top bail, floral crests and figures in medallions.

613 —— Another, similar form and decoration; finer texture.

614 Small Saucers, exquisitely decorated. 2 pieces

615 Handsome *Bleu de Nankin* square Bottle, storks, bamboo tree, etc., in panels.

616 —— Another, decoration of flying storks, pine tree, etc.

617 Tortoise shell Dispatch Box, gold lacquer ornamentation.

618 Old blue and white Saki Bottle.

619 Antique Chinese Water Jug, from Thibet, curious splash glaze.

620 Choice antique Satsuma Box and Cover, temple drum shape, fine enameled decoration of flying storks.

621 Royal Kaga Bowl, rich crimson and gold decoration outside; blue decoration inside.

622 Fine Japanese pottery Cup and Saucer, outside of rich black lacquer with gold ornamentation; crackle glaze inside, with splashes of green.

623 Fine black lacquer Saki Kettle, delicate decoration in gold; silver handle.

624 Finely decorated antique Kioto Bowl, Japanese historical subject.

625 Choice old *Bleu de Nankin* Teapot, top bail.

626 Richly decorated fine Kaga porcelain Cup and Saucer.

627 —— Another, smaller.

628 Very fine red lacquer Saki Saucer, ornamented with head of priest; seal on outer surface.

629 Very fine red lacquer Saki Saucer, ornamentation of Japanese historical scene.

630 —— Another, decoration of flying storks, clouds, etc.; seal and text outside.

631 —— Others. One decorated with mountain scenery, the other with religious emblems. 2 pieces

632 Superb old lacquer Cabinet, gold ground, with medallion ornamentation of birds and flowers. $4\frac{1}{2} \times 4\frac{1}{2}$ inches.

633 Exquisite black and gold lacquer fan-shaped Box, ornamentation of holy mountain, Japanese village, etc.

634 —— Another, similar form and ornamentation.

635 Small gold lacquer Perfume Box, exquisitely ornamented, figure of Japanese warrior, etc.

636 Fine antique Kioto Saki Pitcher, lotus leaf design, made in imitation of carved wood, frog in relief on cover.

637 Old Satsuma small Bottle, raised work ornamentation of dragon.

638 Superb ivory Cabinet, exquisite gold lacquer ornamentation of storks, flying birds, etc., silver mountings. $4\frac{1}{2} \times 4$ inches.

639 Antique Chinese Snuff Bottle, finely carved dragon, bird, etc., red glaze.

640 Magnificent Pekin or Cinnabar lacquer Box, globular form, most exquisitely carved. Height and diameter $8\frac{1}{2} \times 11$ inches. A very old and exceedingly fine specimen.

641 Exceedingly fine antique porcelain Jar and Cover, ornamentation in relief, and finely painted, Japanese mythological subject. Height and diameter $13 \times 7\frac{1}{2}$ inches.

642 Large and handsome Nankin porcelain Vase, decorated with figures, flowers, etc., in brilliant enamels, gilt lizards in relief. Height and diameter 36×14 inches.

From the Centennial Exhibition, Philadelphia, 1876.

643 Pair Canton Vases, enameled decoration of birds, flowers, fruits, etc., in fine colors, elephant head handles. Height and diameter 23×10 inches.

From Centennial Exhibition.

WEDNESDAY AFTERNOON'S SALE.

JAPAN AND CHINA. (Continued.)

644 Owari porcelain Cup, bamboo design, celadon glaze, blue decoration.

645 Pair choice blue and white Vases, bottle shape. 2 pieces

646 Fine Nankin blue and white Teapot.

647 Araku Saki Bottle, decorated with figures, etc.

648 Kutani Saki Bottle, fine colors in decoration.

649 *Bleu de Nankin* Teapot, top bail.

650 Fine antique Satsuma Box and Cover, handsomely decorated.

651 Handsomely decorated Kioto porcelain Vase, ornamentation of equestrian and Daimio figures, cherry tree in blossom, etc., locust handles. Height 12 inches.

652 Japanese lacquer Box, exquisitely ornamented with gold, oblong form, with two compartments.

653 Fine old Corean pottery Bowl, crackle glaze, Japanese decoration of lotus flowers and plant in gold and enamels.

654 Exceedingly fine old Satsuma Bowl, very artistic decoration of flying butterflies.

655 Owari porcelain cut Flower Pail, choice texture and blue decoration.

656 Rare Makudzu leaf-shaped Tray, crab in relief.

657 Miniature Shrine, with finely carved wooden figure of Buddha.

658 Fine old lacquer Smokers' Cabinet, finely wrought silver mountings and fixtures.

659 Choice Kaga Saki Cup, fine decoration of Daimio figure on gold ground.

660 —— Another, similar.

661 Banko Teapot, illustrating the process of cloisonné art, the interstices being only partially filled.

662 Exquisitely decorated Awata ware *tête-à-tête* set, bamboo design, comprises teapot, sugar bowl, creamer, and two cups and saucers.

663 Fine old Hizin porcelain Plaque, octagonal form, with open work panels, brilliant decoration. Diameter 9 inches.

664 Antique Japanese porcelain Saki Saucers, bamboo wicker-work covering outside. 3 pieces

665 Very fine old Satsuma Teapot, high form, handsomely decorated with figures of Daimio warriors, gold clouding, etc.

666 Exceedingly fine and valuable Satsuma Bowl, decorated inside and out with figure of rain dragon in raised work. Finely modeled.

667 —— Another, equally as fine but more interesting; inside is ornamented with raised work, dragon fly, locust and spider all life-like as possible, representation of spider's web in gold; boldly modeled dragon outside.

668 Antique Satsuma plate, artistic decoration of head of Japanese priest, embossed ornamentation in gold with delicate tracings in same metal. Diameter 7½ inches.

669 —— Another, same size and similar style of decoration.

670 Very fine Cup and Stand, old Chinese, floral decoration in fine colors, Këen-lung period.

671 Cup and Saucer, fine old Chinese porcelain, very fine decoration of flowers, etc.

672 Fine antique Chinese Plate, round deep form, scolloped edge, decoration of figures and flowers in salmon and gold.

673 —— Another, round deep form, decoration in blue, gold, and red, crest in center.

An old family piece made over 120 years ago.

674 Exceedingly fine old *Bleu de Nankin* Plate, decoration of equestrian figures of warriors at combat. Paste and color of superior quality. Diameter 8½ inches.

675 Choice old Chinese Creamer, curious form, Rose family.

676 Cup and Saucer, fine old Chinese porcelain, octagonal form, enameled decoration in fine colors.

NO. 690. MAGNIFICENT GOLD LACQUER STAND, AND GROUP OF IVORY FIGURES.

677 Rare and fine old Satsuma Tea Jar, globular form, decorated with figures of Japanese children rolling snow ball, playing games, etc., fine texture.

678 Japanese Daimio Sword, superior blade, and finely wrought hilt and mountings, two small knives in scabbard.

Presented to Captain Leeds of her Majesty's ship *Queen Victoria* by Japanese owner, 1874.

679 Japanese short Sword, superior blade, finely wrought bronze mountings, small knife in scabbard.

680 Fine Satsuma Figure, God of Plenty, handsomely decorated.

681 Richly decorated Awata ware Incense Jar, cover in imitation of fabric tied on with cords. Height and diameter 8x7 inches.

682 Pair very fine old Satsuma Vases, hexagonal forms, figures of Japanese celebrities artistically painted on panels of gold embossed work. Height and diameter 9 x 5 inches. 2 pieces

683 Exceedingly fine Bowl, Satsuma ware, decorated with boldly drawn head, rich embossed work and colors on robe.

684 —— Another, an exceptional specimen; inside decorated with figure of priest and child in gold ground, enameled figure of Dog Fo, flying storks, and water scene outside.

685 Splendid cloisonné enamel Plaque, beautiful floral design in rich colors, silver wires forming cloisonnés. Exceedingly fine specimen of Japanese finest workmanship. Diameter 12 inches.

686 —— Another, companion to above.

687 Pair choice Ohta Vases, exquisitely decorated by the famous Tai-Zan. 2 pieces

688 Exceedingly fine Japanese egg-shell porcelain Cup, Saucer and Cover, beautifully decorated. A royal specimen.

689 Exquisitely decorated Ohta ware Cup and Saucer.

690 Magnificent Daimio gold lacquer Stand, and group of three exceedingly fine carved ivory figures, Japanese historical subject, representing the return of a victorious warrior, who is about being presented with a sword and floral tribute. Outside measurement of stand and group, 12 x 11 x 9 inches. Sold with plate glass and silver mounted case.

See Illustration.

691 Finely wrought Japanese antique bronze Incense Burner, priest on sacred bull.

692 Black and gold lacquer Box, raised ornamentation.

693 Unique antique Chinese pottery Vase, biberon form, decoration carved in relief in two colors of clay, text scrolls, etc. Height with teakwood stand, 10 inches.

694 Very fine antique Chinese Cup and Saucer, lotus design, floral decoration, stems and birds in relief.

695 Fine antique Chinese Plate, octagonal form, green family. Diameter 9 inches.

696 Rare Vase, formed of rhinoceros horn, and finely carved. Height and width, including teakwood stand, 7 x 8 inches.

SERIES OF VALUABLE BOWLS.

INCLUDING MANY EXTRAORDINARY SPECIMENS.

697 Old Corean Bowl, fine enameled and painted decoration, equestrian figures inside.

698 —— Another, smaller, enameled decoration of flying storks on gold ground, inside and out.

699 —— Another, very fine raised work ornamentation, inside and out, of life-like fish.

700 Exceedingly fine Satsuma Bowl, finely modeled raised work ornamentation, fish within net, inside; frogs and crayfish outside.

701 —— Another, decorated with boldly drawn head, enameled floral crests on gold ground on outer surface.

702 —— Another, enameled decoration of dragon, water, etc., on black ground; shells, grasses, etc., outside. A unique specimen.

703 —— Another, bold head, with gold embossed work, inside; enameled floral crests and gold glaze on outer surface.

704 —— Another, very choice; decorated inside with figure of priest, rain dragon, etc.; crests outside.

705 —— Another, figure of Buddhist priest, water fall, etc., in rich enamels inside; gold embossed work outside.

706 Extraordinary Satsuma Bowl, showing wonderful and intricate ornamentation in relief work and decorative art. Height and diameter 3 x 4½ inches.

From an Exhibition held at Nagasaki, Japan, 1878.

---

707 Exquisite Chinese egg-shell Cup and Saucer, decoration in red and gold, two cocks crowing, chrysanthemum flowers, etc. Old and fine.

708 —— Another, smaller, equally as fine, decoration of two deer, vase of flowers, etc.

FINE IVORY AND WOOD CARVINGS.

VALUABLE AND CHOICE CABINET SPECIMENS, ETC.

709 Old Japanese Ivory Carving, mythological subject, Dog Fo, dragon, wild beasts, etc., in relief. 9 x 4 inches.

710 —— Another, finer, similar subject, warrior, dragon, eagle, etc. 9 x 3½ inches.

711 —— Another, equestrian figure of Japanese warrior. 7½ x 4 inches.

712 —— Another, god of longevity, and turtle. 5½ x 2 inches.

713 —— Another, Daimio lady and dog.

714 —— Another, very fine, warrior destroying the imps of war. 3 x 1½ inches.

715 —— Another, grotesque, skeleton fanning himself.

716 —— Another, Daimio lady with Samisen.

717 —— Another, Japanese deity.

718 —— Another, equestrian figure of warrior and attendant.

719 —— Another, finer, figures of two Japanese soldiers.

720 —— Another, grotesque, monkey and group of five frog musicians. 2 x 3 inches.

721 —— Another, very fine, Japanese domestic scene, groups of three figures. 2 x 2½ inches.

722 —— Another, equally as fine, "the Seven Worthies of bamboo grove."

723 Set of exceedingly fine ivory carvings, "the Seven Household Gods," high class specimens, showing very intricate and artistic workmanship. 7 pieces

724 Carved ivory netsuke group of nine Masks.

725 —— Another, sacred bull.

726 —— Another, Japanese boy playing flute.

727 —— Another, Japanese boy.

728 —— Another, Japanese man preparing rice.

729 —— Another, children at play.

730 —— Another, one of the seven household gods.

731 Carved wooden netsuke, Japanese Mechanic.

732 —— Another, mask.

732*a* Very fine wood carving, Japanese God of the Sea, enraged.

732*b* Japanese bronze and Bamboo Pipe.

732*c* Chinese Opium Pipe.

732*d* Ivory Perfume Box, exquisitely ornamented with gold lacquer coral and malachite.

732*e* Very fine old Bamboo Carving, representing contentment, figure of Japanese and the three-legged frog. 9½ x 5 inches.

732*f* Exquisite black and gold lacquer Perfume Boxes. 2 pieces

732*g* Antique Japanese Carving in Bamboo, figure of Japanese trying to catch a frog, using his sandal for a net.

732*h* Japanese Pipe Case and Tobacco Pouch.

732*i* Choice *Blu de Nankin* little Vase, figures and flowers in deep blue color, very fine texture leaf mark.

733 Fine Japanese gold lacquer Perfume Box, shell shape, exquisite penciling.

734 —— Another, much finer and older, lozenge shape, delicate ornamentation of mountain scenery, etc.

735 Pair small Perfume Boxes, round form, fine black lacquer with ornamentation in gold. 2 pieces

736 Chinese Snuff Bottle, made of bamboo and exquisitely carved.

737 Old Japanese lacquer Inro or medicine case, inlaid with pearl and gold ornamentation.

738 Exquisite antique avanturine lacquer Perfume Box, three compartments, ornamentation in pure gold, of bamboo trees, blossoms, etc.

739 Japanese silver Pill Box, exquisitely inlaid with gold diaper patterns, round flat form. Diameter 2½ inches.

740 —— Another, equally as fine, oblong form.

741 Inro or medicine Case, ornamented with Japanese figure with mask, in red and gold lacquer.

742 Very fine small Satsuma Vase, decorated with figures of death, fiery imps, etc., in raised work. A unique specimen. Height 5 inches.

743 Superb Ivory Cabinet, exquisite gold lacquer ornamentation of fishes, shells, etc. 2½ x 3 inches.

744 Small Kaga Cups and Saucers, decorated with figures of Japanese poets on gold ground. 2 pieces

745 Old and exceedingly fine cinnabar lacquer Box and Cover, round form, handsomely carved, and rich color. 4x4 inches.

746 Fine antique Chinese Toast Cup, exceedingly fine decoration of figures, etc. ; has metal stand, Ming period.

747 Kaga Saki Cup, decoration of boating scene, text, etc.

748 Very choice Satsuma Teapot, lotus leaf design, raised work ornamentation of turtle, crab, frogs, etc.

749 Banko Teapot, showing process of cloisonné art, interstices only partially filled.

750 Exquisite Kioto porcelain small Teapot, zogan decoration in imitation of inlaying of iron with precious metals.

751 —— Another, different form and larger, finely painted medallion and zogan body.

752 Exceedingly fine Korin Yaki covered Jar, bamboo design, branches forming handles, green serpent encircling and toad in relief on top. Height and diameter 6 x 6 inches.

The above specimen is the handicraft of Madame Korin, a Daimio lady, who practices pottery art for pleasure only.

---

753 Fine old Satsuma Incense Burner, globular form on base, pierced top surmounted by figures of Dog Fo, enameled decoration of flying eagle, storks, etc., in medallions. Height and diameter 9½ x 6½ inches.

754 Pair richly decorated Canton porcelain Pilgrim Bottles. Height 13 inches. 2 pieces

755 Very fine old Satsuma Plate, decorated with figures of Japanese children playing game of perfumes, enameled crests in white on gold ground border. Diameter 9 inches.

756 Ancient Japanese Sword, peculiar lacquered scabbard, inlaid iron hilt and bronze mountings.

757 Exceedingly fine old Satsuma Box and Cover, globular form, enameled decoration of rain dragon, flying storks, etc., clouds in black and gold. 4 x 6 inches.

758 —— Another, similar.

759 Remarkably fine old Satsuma Teapot, high form, artistic decoration of Japanese mythological and historical subjects in embossed gold and finely blended colors.

760 Very rare and fine antique Chinese Cup, Cover, and Saucer, showing difficult reticulated work, decoration of flowers in fine colors relieved by gold.

761 Old Satsuma Incense Burner, globular form, on feet, handsomely decorated. Height and diameter, $7\frac{1}{2}$ x 7 inches.

762 Exceedingly fine Satsuma Teapot, melon shape, exquisitely decorated.

763 —— Another, different form, equally as fine in texture and decoration.

764 Handsome antique Satsuma Jar and Cover, very fine decoration, equestrian figures and Japanese historical subject in medallions, enameled dragon on cover. Height and diameter 12 x $8\frac{1}{2}$ inches.

765 Fine red lacquer Saki Saucer, gold ornamentation of fish, water scene, etc.

766 Satsuma Bowl, finely decorated with figures of deity, flowers, etc., inside, in rich enamels and gold.

767 —— Another, smaller, very fine decoration inside of quail and flowers on gold ground; crests and flowers outside.

768 —— Another, equally as fine, enameled storks, bamboo trees and flowers on gold ground.

769 Arita porcelain Cuspidor, richly decorated.

NO. 770. EXTRAORDINARY SATSUMA FIGURE.

NO. 777. MOST VALUABLE OLD SATSUMA TEMPLE JAR AND COVER, RELIEF AND ARTISTICALLY PAINTED ORNAMENTATION.

770 Extraordinary Satsuma Figure, Japanese warrior in full suit of armor, decoration and modeling of a thoroughly artistic order. 13 x 8½ inches.

See illustration.

771 Remarkably fine Satsuma Vase, rain dragon in bold relief encircling neck. Height 9 inches.

772 —— Another, companion to above.

773 Superb Kioto porcelain Candlestick Vase, beautiful cloisonné art body, floral designs in fine colors on green ground. Height 12 inches.

774 Exceedingly fine Satsuma Plate, lotus leaf design, extraordinary ornamentation in raised work, of life-like fishes and crab beneath and within network of gold. Diameter 9 inches.

775 —— Another, similar form and equally as fine, crab shells, etc., within and beneath net; shells on reverse side. Same size as above.

776 Unusual Japanese faience Vase, green glaze, with decoration in black. Height and diameter 13 x 6 inches.

777 A most valuable specimen of old Satsuma ware, elegant Temple Jar and Cover, exquisitely decorated and ornamented, figure of Buddhist gods, priests, Japanese children at play, bamboo trees, etc., in alto-relievo, mythological beast on cover. Exceedingly fine in texture and workmanship. Height and diameter 25 x 12 inches.

The above is one of the finest specimens of genuine old Satsuma ever offered at Public Auction. See illustration.

778 Handsomely carved black-wood Pedestal, plush Top, made to order for the above Jar.

779 Pair very elegant Canton large Vases, antique forms, richest Chinese decoration of figures, flowers, birds, etc., gold ground borders. Gilt Dogs Foo for handles. Height and diameter, with teak-wood stands, 38 x 16 inches. 2 pieces

Curiosities and Miscellaneous Bric-a-Brac.

780 Ancient Powder Horn, curiously carved, used by an officer during the war with the French, 1754.

781 Genuine Meerschaum Pipe, finely colored, long stem and silver mountings.

782 New Meerschaum Pipe, silver mountings.

783 Fine Benares Brass Vase, *repoussé* work. Height 16 x 6½ inches.

784 Specimen of Stalactite, taken from the cave at Gibraltar.

785 Antique Box, made of cocoanut shell, mounted and ornamented in silver.

786 Antique Cap, woven gold and silver wires, silk tappets worked in gold.

787 Ancient Spanish Dagger, superior blade, finely wrought bronze Scabbard and handle.

788 Highlander's Weapon, finely wrought mountings, small knife and fork in sheath. Handles of bog wood, inlaid with Scotch pebbles.

Once the property of a nobleman officer of the 71st Highlanders; has the name of all the battles in which he was engaged, as well as his monogram, engraved on the blade.

789 Curious Water Jar from Brazil, called *Belia*, made of clay from Pernambuco.

790 Antique Mexican Pottery Vase, made by a tribe of Indians in the republic of Mexico, at a place called Yonato, about 12 miles from the city of Guadalajara.

791 Cups and Saucers, souvenirs of the centennial commemorative celebration of the Boston Tea Party, Dec. 16, 1773. Philadelphia, 1873. 2 pieces

792 Pair Stone Columns, *Colonna Trajana* and *Colonna Antonina*. 2 pieces

793 Ancient Tile, decorated in blue, 150 years old, from an old house in Nantucket.

794 Antique Copper Box, oblong form, finely engraved ornamentation of coat of arms, crests, etc., has been gold plated. 7 x 2 inches.

795 Ancient Brass *repoussé* Box, same form as above.

796 Piece of black Marble, ornamented with finely engraved moonlight scene. 6½ x 5½ inches.

797 Antique Terra Cotta Pompeiian Lamp.

798 —— Another.

799 Antique Etruscan Vase, slightly defective.

800 Etruscan Pitcher Vase.

801 An old Idol, from Mexico.

802 Pottery Figure, grotesque, "The Greek Slave."

803 Pottery Group, grotesque (defective).

804 Specimens of ancient Grecian Pottery, small Vase and Idol. 2 pieces

805 Ancient Japanese bronze Figure, sacred Bull, silver inlaid.

806 Pair finely wrought Italian bronze Pompeiian Lamps. 2 pieces

807 Rare antique Etruscan Patera, found in Herculaneum.

808 Meer-chaum Pipe, finely colored, once the property of the Emperor Joseph of Austria.

809 Red stone Indian Pipe, and red clay Turkish Pipe. 2 pieces

810 Smoking Caps, embroidered in gold. 3 pieces

811 Two pair Shoes and Slippers, from Hindostan. 2 pieces

812 Fine old wood Mosaic Panels. 2 pieces

813 Antlers, from California. 2 sets

814 —— Others. 3 sets

815 Ancient Mexican Pottery Bowl, curiously decorated.

816 Pitcher, similar ware.

817 Italian marble Paper Weight, inlaid with marbles from celebrated temples.

810 Handsome Karlsbad Jewel Box, composed of beautiful marbles, malachite, etc.

819 Antique inlaid wood Cigar Cabinet.

820 Paper Weights, made of Derbyshire spar. 2 pieces

821 Ancient brass Persian Jewel Casket, finely engraved, said to have belonged to the Shah of Persia, and over 400 years old.

822 Small Jewel Case, covered with chamois skin.

823 Two pair olive wood Candlesticks. 4 pieces

824 Piece of the Charter Oak.

825 Model in clay, "The Last of his Tribe," by Edward Kurtz, deceased.

826 Terra-cotta Bust, "Fortuny" the great painter, by Carl Stork, sculptor.

827 Handsome inlaid wood antique Tea Chest, three porcelain caddies inside.

828 Pair carved Vienna Wood Trays. 2 pieces

829 Verde antique Marble Figure, copy of the celebrated Lion of Thorswalden.

830 Pair bronze bas-reliefs, Pheasant and Rabbit, finely wrought, by P. J. Méné. 2 pieces

831 Bronze Wall Brackets, eagle heads. 3 pieces

832 Ancient iron Battle Club.

833 Ancient iron military Flail of the eighth century, called "Morning Star."

834 Battle Axe, same century, finely engraved.

835 —— Another.

836 Ancient Battle Spear.

837 —— Sword.

838 —— Dagger.

839 —— Another, smaller.

840 Fac-simile of ancient Battle-axe.

841 Antique Mexican Water Jug, brought to this country by Baily, the sculptor, given by him to Christian Schuesselle, artist, and presented by him to Mr. Fales, 1856.

842 Ancient Pewter Dish.

THURSDAY AFTERNOON'S SALE, NOVEMBER 16th.

AT OUR ART ROOMS.

European Ceramic Art.

843 Pair Bisque Figures. 2 pieces

844 Fine royal Dresden Figure, female in chair asleep. Marcolini period.

845 —— Another, "The Spinster," same period.

846 —— Another, "Gentleman of Court," same period.

847 Rare and curious antique porcelain Group.

848 Very fine royal Dresden Bust, Madame Marionette, portions delicately reticulated in imitation of lace. Marcolini period, 1796.

849 Pitcher, made at Blois. Fac-simile of that made for François Première, A.D. 1494, bears the monogram and crown with four points.

Made for and purchased at the Exhibition held at the Palais d'Industrie, Paris, 1876.

850 Bowl to match, from same exhibition.

851 Jewel Dish, made at same factory and purchased at same exhibition.

The above lots, 849, 850 and 851, are of fine form and carefully decorated.

852 Choice old Lowestoft Cup and Saucer, crest and other decoration in blue and gold. Made about 1785.

853 —— Another, different shape, neat floral decoration.

854 Handsome royal Worcester Jardinière, quaint shape, reticulated panels and sides, ivory glaze, matté gold treatment, Japanese designs in decoration. 8 x 8 inches.

855 Pair elegant royal Worcester Vases with Covers, moresque design, ivory finished, pierced panels and flowers, handles in form of swans, gold treatment, jeweled and gold bands, covers jeweled and pierced. Height and diameter 9 x 13 inches. 2 pieces

Made for Paris Exhibition of 1878.

856 Handsome Plaque, a fine copy of the celebrated Palissy ware. Diameter 11 inches.

857 —— Another, slightly different, same size.

858 Handsomely decorated Plate from Sweden, "Rorstrand." Octagonal form, enameled in oriental style, with Chinese figures, etc. Diameter 8 inches.

859 Pair rich ruby and gold Bohemian Vases, Grecian form, handsomely decorated porcelain medallions. Height and diameter 22 x 8 inches.

860 French porcelain Card or Flower Basket, pierced panels, neat decoration in blue and lavender.

861 Handsome royal Saxon *tête-à-tête* Set with Tray, blue decoration.

862 Sèvres porcelain Plates, in the white. 5 pieces.

863 Trellis Jug, registered September, 1848. Charles Weigh.

864 Handsome blue and white Water Pitcher, trade mark in circle of bamboo, B. W. & Co.

865 Small Pitcher, same make as above, decorated in green and gold, and floral medallions.

866 French porcelain Pitcher, ivory white glaze, neat band of maroon and gold.

867 —— Another, similar shape, corrugated, green and gold decoration.

868 —— Another, blue glaze, Grecian band in black and gold.

869 —— Another, plain white, with neat bands of gold, blue twisted handle.

870 —— Another, smaller, green and gold decoration.

871 —— Another, larger, Grecian band in black and gold.

872 Gien faience Fruit Stand, raised and neatly painted decoration, open work sides, circular form on feet.

873 English Teapot, white biscuit, with basket work in blue, top bail.

874 —— Another, different shape, decoration in green, metal cover.

875 Handsome Wedgewood Teapot, ornamentation in white relief on dull blue ground.

876 —— Another, similar.

877 Cream Pitcher, to match.

878 English Pottery Pitcher, jet black glaze, with decoration in gold.

879 French porcelain After-dinner Coffee Cups and Saucers, various colors of glaze, and two shapes; eight of one and four of another, in all 12 pieces

880 Majolica covered Box, boy and turtle.

881 Faience Crab Dish and Cover, coral top handle.

882 Handsomely decorated French China Water Fount, Basin and Soap Tray, with walnut hanging Bracket, complete.

883 Richly decorated finest French porcelain After-dinner Coffee Cups and Saucers, lavender, gold and black ornamentation. 24 pieces

884 Dinner Plates, to match. 24 pieces

885 Deep " " " 24 pieces

886 Elegantly decorated French porcelain Dinner and Tea Service, floral decoration, pink and gold bands, comprises 17 Cups and Saucers, 8 Dinner Plates, 6 Soup Plates, 18 Tea Plates, 17 Oyster Plates, 2 Cake or Bread Plates, 2 Meat Dishes, 1 Relish Dish, 2 Pickle Trays, 1 covered oval Tureen. 92 pieces

887 Handsome French Bisque Group "Night."

888 Pair rich French porcelain Vases, cylindrical forms on feet, Cloisonné decoration of birds, flowers, etc., on Mexican blue ground, handles and feet of burnished and dull gold. Height and diameter 15 x 6 inches. 2 pieces

889 Handsomely decorated royal Worcester figure "Salome."

890 Pair royal Worcester Bisque Candlesticks, figure of Cupid.

891 Elegant Flower Vase, *Pâte Tendr*, double peacock form, copy of early faience, time Francis I., ground of pale cream color, with decoration in turquoise blue and green, rich blue and gold matté.

892 Handsome Vase by H. Deck of Paris, Moorish design and decoration, circular form, with five necks.

893 Longwy covered Box, enameled in turquoise blue and canary yellow.

894 Royal Worcester Pilgrim Bottle, decoration of gold leaves on rich crimson ground, gilt feet and handles.

895 Small faience cylinder Vase, royal blue glaze, decoration in gold.

896 Longwy Vase, royal Sèvres blue glaze. Grecian band in gold.

897 Wedgewood Flower Vase, sage green ground, with exquisitely modeled relief ornamentation in white.

898 Longwy Vases, crackle glaze, blossom decoration, Chinese design. Height 8 inches. 2 pieces

899 Handsome unglazed Sèvres porcelain Vase, Grecian form, subject of decoration, from the Story of Telemachus. Height and diameter 15 x 10 inches.

This Vase was purchased in France, after the downfall of Louis Phillipe, and when Changarnier was president.

900 Pair very elegant royal Worcester Vases with Pedestals and Covers, are of interesting forms, and beautifully decorated with blue and appliqué gold on ivory glaze, open work covers, surmounted with gilt dolphins. Height and diameter 18 x 8 inches. 2 pieces

These two Vases are the originals. Were made expressly for the Paris Exposition of 1878, and purchased for the Fales collection.

901 Very fine and rare Plaque, oval form, copy of the celebrated Palissy Plaque in the Hôtel de Cluny; made about 15 years ago. 18 x 26 inches.

902 Finest French porcelain After-dinner Coffee Cups and Saucers, rich decoration in pink and gold, with slight tracings in black. 23 pieces

903 Dinner Plates, to match. 24 pieces

904 Deep Plates, to match. 24 pieces

905 Pair Longwy Vases, oriental design, turquoise splash glaze, incised decoration. Height 8 inches. 2 pieces

906 Pair French porcelain small Trays, pink and gold decoration. 2 pieces

907 Pair French china Toilet Boxes, blue and gold decoration. 2 pieces

908 Scotch glass Ewer, mottled red.

From the Leith Flint Works, Edinburgh.

909 Fine Torquay Pitcher, handsomely decorated.

910 —— Another, larger, Egyptian design, exhibition specimen.

911 Handsome royal Worcester Teapot, melon shape, vine and leaves in relief forming handles and cover, splash gold glaze.

912 Fine Parian Figure.

913 Pair Copeland Candlesticks, low forms. 2 pieces

914 —— Another pair, Egyptian style of decoration. 2 pieces

915 Very large Flemish Jug, style of the 14th century. Height and diameter 36 x 19 inches.

Largest specimen at the Centennial Exhibition.

916 Scagliola marble Pedestal, for the above.

917 Very fine Belgian Plaque, artistic decoration, "The Sick Monkey," by T. Dengé. Oval form. 10 x 13 inches.

918 Handsome French faience Ewer, copy of antique majolica.

919 —— Another, smaller.

920 Pair elegant green and gold Bohemian glass Vases, etruscan shape, ornamented with finely painted porcelain medallions. Height 22 inches. 2 pieces

921 Pair Swedish Plates, from Rörstrand. Octagonal form, Chinese style of decoration. 2 pieces

922 Sèvres blue Candelabra Vase, by Chas. Ficquenet. Fine incised and relief ornamentation. Height and diameter 14 x 8 inches.

923 Rare old Italian faience Tile. Decoration of Mars and Venus, copy from oil painting by A. Carraci and similar to Tile now in the Hôtel de Cluny, Paris. 9 x 6½ inches.

924 Beautiful royal Dresden Cup, Saucer and Cover, canary yellow glaze, landscape medallions and gold penciling; has morocco case.

925 Elegant Minton Plate, open work edge, body of turquoise blue and gold, finely painted center medallion, "View of Windsor Castle." Diameter 9½ inches. Has morocco case.

Purchased at the Paris Exposition, 1878.

926 Choice old Dresden Saucer, Marcolini period, decoration in imitation of marble.

927 Pair royal Worcester Tiles, round form, decoration in fine blue, neat band of gold. 2 pieces

928 Pair Candlesticks by C. Ficquenet, high form, turquoise blue glaze. 2 pieces

929 Minton Tray, strawberry ornamentation, jay bird in bold relief.

930 Pair handsome French faience Vases, with covers, richly enameled by C. Paugét, Paris. 2 pieces

931 Handsome Parian Bust, female.

932 Very old and fine Davenport Tray, open work edge, finely painted landscape view in center. Period about 1793.

933 French faience Plaque, copy of an early Italian majolica specimen, decoration of figures, coat of arms, etc. Diameter 18 inches.

934 Fine French porcelain Toilet Tray, pink and gold decoration.

935 —— Another, maroon and gold decoration.

936 Handsome Deck Plaque, finely decorated by Anker of Paris, "*The Mousquetaire*" "*D'Artagnan.*" Diameter 13 inches. Purchased at the Paris Exposition of 1878.

937 Minton Tray, strawberry ornamentation, thrush in bold relief.

938 Handsome Haviland faience Vase, decorated by Bracquemond, carved black-wood stand. Height and diameter 24 x 9½ inches.

939 Pair elegant Copeland Vases with Covers, interesting in form and richly decorated with gold and choice colors. Height and diameter 16 x 9 inches. 2 pieces

940 Handsome faience Plaque, unusually fine decoration, landscape, figures, etc., by Marx. Diameter 18 inches.

941 Fac-simile of an old Persian Ewer or Teapot, purchased at the Paris Exposition, 1878.

942 French faience Coffee-pot, Turkish design.

943 Magnificent Vase, by H. Deck, of Paris, beautiful decoration of birds, flowers, etc., on turquoise blue. Height and diameter 15 x 14 inches.

944 Pair very elegant royal Saxon Vases, antique forms, sporting scenes and deer in medallions, body of vase of canary yellow, delicate shades of green, pink and yellow on base, neat floral and burnished gold ornamentation. Height and diameter 19 x 14 inches. 2 pieces

945 Fine Wedgwood china Coupe, ivory finish, decoration of fowls.

946 —— Another, decoration of snow scene and birds.

947 Copeland Plate, scolloped edge, decorated with brilliant colors and gold on ivory glaze.

948 —— Another.

949 Porcelain umbrella Vase, bamboo design. Height and diameter 25 x 7 inches.

950 Copeland Bisque Group, Cupid and Psyche. Height 17 inches.

951 Royal Worcester Pedestal, fluted, turquoise and gold decoration. Height and diameter 8 x 7 inches.

952 Faience de Nancy Figure, greyhound.

953 Pure white Sèvres porcelain Plate, round deep form, marked S. 50.

Purchased at the Royal Factory.

954 Handsome French porcelain Plate, finely painted pastoral scene in center, border of crimson and matté gold. Diameter 9 inches.

955 French faience Pitcher, copy of an early Italian majolica specimen, melon-shape, with twisted handle. Height and diameter 14½ x 9 inches.

956 Elegant Limoges faience Jug, relief ornamentation.

957 Handsome faience plaque Sarguemines. Diameter 14½ inches.

958 Ancient Moorish Vase, bottle-shape. Height 10 inches.

959 Superb French porcelain Plate, fruit in center, flowers in panels on border, crimson and gold ground.

960 Handsome Haviland cream faience Vase, Moorish design, floral decoration. Height and diameter 13 x 8 inches.

961 Elegant porcelain large Plaque, beautifully decorated with portraits of Louis Phillipe and ladies of his Court, turquoise blue and gold ground, Sèvres mark of royal period 1763. Diameter 19½ inches.

962 Deck Coupe, neatly decorated, blue glaze.

963 Wedgwood china Pilgrim Bottle, blue decoration on ivory body. 13 x 9 inches.

964 —— Another, same size, arabesque designs on ivory body.

965 Handsomely decorated French China porcelain Plate, flowers, leaves, butterflies and insects in center, blue and gold bands.

966 —— Another, fruit, flowers, and butterflies in center.

967 Handsome Dresden china Coffee-pot, high form, finely painted medallions of pheasant and flowers. *Rose de Barry* ground and gold ornamentation.

968 Pair fine Longwy Vases, copy of the antique Assyrian. Height and diameter 15 x 6 inches.

969 French faience chocolate Pitcher, ring form, Louis XIV. style.

970 Handsome royal Vienna Cup and Saucer. Frederick the 1st style, decorated by Joseph Zasche, of Vienna; subject "Narcisse."

971 Elegant royal Worcester Ewer. Hispano-moresque design. Ivory finish, gold and jeweled decoration, open work handle.

Copy of Ewer in the Alhambra, Spain.

972 Finely modeled figure Ganymede, by Volpato, an Italian artist. 15 x 16 inches.

Obtained from the Paff collection, New York, 70 years ago; been in Mr. Fales' possession since 1835.

973 Royal Worcester Pedestal, fluted and raised ornamentation, turquoise and gold decoration. Height and diameter 8 x 7 inches.

974 Elegant Pitcher and Plaque, copy of early Italian majolica, by Sarguemines.

975 Handsome Etruscan Pitcher Vase. Height and diameter 19 x 7½ inches.

976 Small Cup and Saucer, Sèvres porcelain. Louis Phillipe style.

977 Pair elegant Plates, Sèvres porcelain, exceedingly fine decoration, by L. Malpaso, of Paris; subject, male and female jugglers. 2 pieces

978 Royal Berlin Cup and Saucer, richly decorated with relief work, in gold and floral medallion, gold lined.

979 Pair handsome royal Worcester Candlesticks. Tall form, ivory ground with raised ornamentation in gold and bronze. 2 pieces

980 Fine French porcelain Cup and Saucer. Embossed gold decoration on light green ground.

981 Copeland Cup and Saucer, exquisitely decorated with turquoise blue, gold, and pink.

982 —— Another, same shape, richly decorated in dark blue, gold, and yellow.

The above are copies of those made by Copeland for the Bey of Tunis.

983 Sèvres porcelain Cup and Saucer. Portrait medallion, turquoise blue ground.

984 Moorish Bottle or Cologne Sprinkler, *pâte sur pâte*, by Deck, of Paris, rich decoration of tiger, lilies, birds, flowers, etc., on turquoise glaze.

985 —— Another, similar.

986 Royal Berlin Cup and Saucer, leaf-shaped, floral medallion and turquoise blue body.

987 —— Another, same shape and design, pink glaze.

988 Handsome Copeland Pitcher, Egyptian shape and style of decoration.

989 —— Another, smaller, similar style of decoration.

990 Handsome royal Worcester Pitcher. Ivory ground pierced and jeweled, matté and burnished gold. Japanese design.

991 Exquisitely decorated Minton Cup and Saucer, Cupid in medallion.

992 Elegant royal Worcester Plate. Rich cobalt blue glaze, embossed work in gold and silver, design of storks, etc. Diameter 9 inches.

993 Pair fine French porcelain Vases, odd shape. Subject of decoration, "*Les Pensionnaires de Hôtel des Invalides.*" Height 7 inches. 2 pieces

994 Richly decorated Copeland Cup and Saucer, salmon and gold decoration.

995 —— Another, similar.

Fac-simile of those presented to the Bey of Tunis by the manufacturers.

996 Handsome porcelain Plate, finely painted decoration of roses, butterflies, etc., in center, perforated border, turquoise glaze. Diameter 10 inches.

997 Minton china Vase, trumpet-shape, raised ornamentation of blackberries and leaves on yellow ground, stems forming feet.

998 French porcelain Cup and Saucer, pink glaze inside, decoration in gold.

999 Magnificent royal Worcester Vase, beautiful form, reticulated body and jeweled ornamentation, turquoise blue and pink glaze, panels decorated with storks, serpents, etc., in gold and silver relief work. Height and diameter 15 x 9 inches.

From the Paris Exposition, 1878.

1000 Pair elegant Russian majolica Vases, rich enameled and engraved decoration by L. Bojapschede. Height and diameter 16 x 7 inches.

From the Imperial Factory at St. Petersburg.

1001 Fine Flemish Jug. Copy of antique.

1002 Wedgwood Pottery, small Ewer and Basin, ivory ground, raised and gilt ornamentation.

1003 Pair French porcelain Trays, rich pink and gold decoration.

1004 Grotesque Group, "Judith and Holofernes."

1005 Etruscan Coupe, black ground.

1006 Phosphorescent glass Jug, reproduction of those excavated by Prof. Schliemann.

1007 Handsome glass Ewer, mottled blue, made at the Leith Flint Works, Scotland.

1008 Fine Parian Bust, by Copeland.

1009 Curious faience Figure, Chinese Dog Foo, green and yellow glaze.

1010 Pair elegant Parian Wall Brackets, figures in relief. 2 pieces

1011 Terra cotta Figure, by Stork of Philadelphia, "Tuning up."

1012 —— Another, by same artist, "The Banjo Player."

1013 French faience Coupe, copy of early majolica.

1014 Belleek Figure, sleeping Cupid.

1015 Handsome Flemish Pitcher.

1016 Fine Doulton Vase, relief and engraved ornamentation, choice in colors.

1017 Finely modeled Bust, "Shakespeare," by Copeland.

1018 Rare and fine Venetian glass Vase, Etruscan form, fine in color.

1019 Fine Painting on porcelain, "The young Puritan," by Mrs. E. Ross, *née* Malpass, London, neatly framed.
Received prize at London exhibition.

1020 Rare Teapot, bears the following inscription :
"The elder Brewster Teapot. The original brought to America by ye May Flower, A.D. 1620, and has been exactly copied and reproduced by Richard Briggs, Boston. From yc ceramic collection of Governor Lyons, 1871."

1021 Elegant old Spode Plate, rich floral center, gold border. Diameter 10 inches.

1022 Wedgwood Cup and Saucer, dark glaze, floral decoration.

1023 Rare and very fine old royal Saxon china Cup and Saucer, quaint in shape and decoration.

1024 Pair richly decorated small Vases by Copeland, bottle shape.
2 pieces

1025 Fine Dresden Cup and Saucer, exquisitely decorated.

1026 Exquisite royal Worcester small Vase, exceedingly fine decoration of landscape by Cooper of London, gilt feet.

1027 Berlin Cup and Saucer, decoration of sprigs of flowers.

1028 Splendid royal Worcester Vase. Copy of a Roman antique gourge bottle.
The original belonged to Victor Emanuel of Italy, who ordered 100 copies to be made by the Royal Worcester Company, and presented them on Easter Sunday, 1876, to all the members of his court, each one being marked with the king's arms in cypher.

1029 Early Dresden Cup and Saucer, Marcolini period, floral decoration.

1030 Porcelain Box, by Deck of Paris, white and green floral decorations.

1031 Handsome Vase, by Les Nis of Paris, glaze in imitation of old Venetian glass, decoration of birds, insects, etc. Height and diameter $7\frac{1}{2}$ x 6 inches.

1032 Pair handsomely decorated Gien faience Pitcher Vases. Height 12 inches. 2 pieces

1033 Fine Minton China Cup and Saucer, floral decoration.

1034 Choice pure white porcelain Cup and Saucer, fine shape.

1035 Small cylindrical Vase, bamboo design, cord and tassels in relief

1036 Doulton Pitcher Vase, engraved and raised ornamentation.

1037 Pair fine Meissen Jugs, choice blue decoration. 2 pieces

1038 Superb royal Berlin Cup and Saucer with cover, from king of Prussia manufactory, exquisitely decorated in gold and rich colors, by Unbekannt, gold lined.

1039 Splendid royal Worcester Vase, biberon form, ivory finish, reticulated body and neck, relief ornamentation in gold, bronze and platina of storks, insects, etc. Height and diameter 11 x 6½ inches.

This original royal Worcester Vase was made for and exhibited at the Paris Exposition of 1878, purchased there expressly for the Fales' Collection.

1040 Elegant antique Wedgwood Pitcher Vase, light blue body, white figure of the seasons in bas relief.

This Vase is over 50 years old, was made by Josiah Wedgwood and presented to a friend who brought it to this country in 1825; has been in his family up to this time, January 11th, 1878.

1041 Magnificent faience Plaque, rich floral decorations by O. de Revière, 1876. Diameter 23 inches.

1042 Handsome Copeland Vase and Cover, Etruscan shape and style of decoration on jet black glaze. Height and diameter 11 x 8 inches. (Cover been broken and repaired.)

1043 Pair large and handsome French porcelain Vases by Boujét of Paris, rich green glaze, finely painted hunting scenes in medallions. Height and diameter 28 x 12 inches. 2 pieces

FRIDAY AFTERNOON'S SALE.

EUROPEAN CERAMIC ART. (Continued.)

1044 Berlin Cup and Saucer, leaf-shape, floral medallions, rich crimson glaze.

1045 —— Another, same shape, dark olive, green glaze.

1046 Exquisitely decorated Minton Cup and Saucer, ornamentations of butterflies, barley sheaf, etc., in bright enamels and embossed gold, on rich blue ground, pierced border.

1047 Pair antique porcelain Pitchers, floral decoration, initials S. F. in gold. 2 pieces

1048 Small Sèvres porcelain Cup and Saucer, exquisitely decorated on dull gold ground.

1049 Quaint little Teapot, French porcelain, exquisitely decorated.

1050 Minton Cologne Sprinkler, oriental design, turquoise blue ground with raised ornamentation.

1051 Pen Tray by Deck of Paris, *pâte sur pâte*, floral design, cobalt blue ground.

1052 Handsome royal Worcester Coffee Cup and Saucer, decoration in blue of flying storks, etc., on dull gold ground.

1053 Derbyshire spar Goblet, highly polished.

1054 Cologne Sprinkler, Persian design, French faience.

1055 Pair choice Meissen small Bottles, rich blue decoration. 2 pieces

1056 Royal Saxon Capo di Monti Cup and Saucer, coral handle.

1057 Royal Berlin Cream Pitcher, decorated with sprays of flowers.

1058 Fine French porcelain Vase, Celadon glaze, raised ornamentation of flowers in gold and blue.

1059 Imperial Saxon Cup and Saucer, exquisitely decorated.

1060 Handsome royal Worcester Plate, center decorated with Hawthorne flowers, etc., jeweled and open work border. Diameter 6 inches.

1061 Small Cups and Saucers, French porcelain, pure white glaze. 6 pieces

1062 Royal Worcester Cream Pitcher, quaint shape.

1063 Fine Danish Pottery Vase, copy of an ancient Persian funereal vase. Height and diameter 4½ x 4½ inches.

1064 Very fine French porcelain Teapot, exquisitely decorated with flowers, insects, etc. Dull gold handle and spout.

1065 Rich Copeland Cup and Saucer, Chelsea style.

1066 Superb Sèvres porcelain Plate, border of *Bleu de Roi* and gold. Diameter 10 inches.

1067 Imperial Saxon Cup and Saucer, choice form and very fine decoration.

1068 Handsome French porcelain Chocolate Pot, floral decoration, Louis XI. style.

1069 Haviland Cup and Saucer, Burmese design.

1070 Royal Worcester small Coupe, ivory glaze, reticulated border, bronze lizards in relief.

1071 Exquisitely decorated French egg-shell porcelain Cup and Saucer, fluted pattern, butterflies and flowers on drab ground.

1072 Sèvres porcelain Cup and Saucer, finely decorated.

1073 Choice Copeland small Pitcher, old Spode pattern.

1074 French China Plate, same pattern as those furnished to the Union League of Philadelphia, when first incorporated.

1075 Pair Parian Vases, lilies of the valley in relief. 2 pieces

1076 Rich royal Worcester Vase, three compartments, open work panels, decorated in gold, platina, and bronze, turquoise and gold ground.

1077 Handsome Chocolate Cup, Saucer, and Cover, pink glaze, with ornamentation in turquoise, green, black, and gold, gilt handle, rosebud in relief on cover.

1078 Pair fine Jars, handsomely decorated and glazed. 2 pieces

1079 Superb royal Saxon Plate, pierced and engraved border, rich *Bleu de Roi* glaze, with Watteau medallion.

One of three only made at the royal factory.

1080 Handsome Venetian glass Ewer.

1081 Glass Ewer, made at the Leith Flint Works, Edinburgh, blue and white mottled.

1082 Early Dresden Cup and Saucer, Marcolini period, floral decoration in rich blue and gold.

1083 Fine Berlin Cup and Saucer, leaf-shape, rich brown glaze, floral medallion.

1084 —— Another, canary ground.

1085 Elegant Wedgwood Plate, sage green ground, raised ornamentation in white and yellow. Diameter 9 inches.

1086 Terra cotta Group, "The Topers," by Stork of Philadelphia.

1087 French faience Vase, copy of an early majolica specimen, has three compartments.

1088 Rare and fine Doulton Jug, etched by Miss Bartlett, Mr. Doulton's best animal designer.

1089 Handsome Venetian glass Pitcher Vase.

1090 Elegant Wedgwood Vase and Cover, fine shape, figures in white relief on dull black ground. Height and diameter 12 x 6 inches.

1091 Fine Parian Pedestal.

1092 Haviland *pâte tendre*, figure *L'Infant de Louvre.*

1093 Pair handsome Sèvres china Cups and Saucers, Japanese style of decoration in gold and fine colors, on rich ivory ground. 2 pieces

1094 Pair royal Worcester Vases, Japanese design, square form with lion's head and ring handles, relief ornamentation in blue on white glaze. Height 11½ inches. 2 pieces

1095 Royal Berlin Cup and Saucer, rich decoration in raised gold, and floral medallions, gold lined.

1096 Handsome Sèvres porcelain Cup and Saucer, reticulated and finely decorated, marked S–76, Exposition Universelle, Paris, 1878.

1097 French porcelain Cup and Saucer, Egyptian style of decoration.

1098 Pair fine small Vases, French porcelain, exquisitely decorated, with Hawthorne blossoms, lilies, etc., in fine colors. Height 8 inches. 2 pieces

1099 Superb royal Worcester Jar with cover, body reticulated, medallions ornamented with birds, in bronze and gold matté. Height and diameter 10 x 6 inches.

The above original royal Worcester Vase was made for and exhibited at the Paris Exposition, purchased there expressly for the Fales' Collection.

1100 Pair handsome French faience Beakers, enameled decoration by Toul, of birds, blossoms, etc., on rich maroon glaze. Height and diameter 20 x 8 inches. 2 pieces

1101 Exquisite Cup and Saucer, French egg-shell porcelain, showing lace pattern beneath glaze, superbly decorated.

From the Paris Exposition, 1878.

1102 Richly decorated Copeland Cup and Saucer, relief work in gold flowers in panels, green glaze.

1103 Minton Cup and Saucer, exquisitely decorated, "Rosa Bonheur's Horse Fair."

1104 —— Another, very fine decoration, washing sheep, etc.

1105 Handsome Plate, finely painted decoration, butterfly and sprays of flower in center, gold border with floral medallions. Diameter 10 inches.

1106 Exquisitely decorated royal Worcester Cup and Saucer, jeweled edge.

1107 Pair antique French porcelain small Cups and Saucers, floral decoration on buff glaze. 2 pieces

1108 Royal Saxon Capo di Monti Cup and Saucer.

1109 Handsome Minton china Cup and Saucer, flutted pattern, floral and gold decoration.

1110 Quaint little Cream Pitcher, Copeland make, fac-simile of the first pattern made at the Spode factory.

1111 Elegant Minton Plaque, in imitation of Cloisonné enamel, turquoise blue ground. Diameter 10 inches.

Made to order for the late owner.

1112 Fine Danish pottery Vase, copy of an ancient funereal urn. Height and diameter 5½ x 4½ inches.

1113 Handsome royal Worcester Plate, landscape in blue, raised ornamentation in gold, and bronze of butterflies, spider-web, etc. Diameter 8½ inches.

1114 Beautiful Wedgwood Cup and Saucer, sage green ground, festoons of flowers and ram's heads in white relief.

1115 Finely decorated imperial Saxon Cup and Saucer, marked A. R.

1116 Choice royal Worcester Cup and Saucer, *couleur vert d'eau*, decoration of apple blossoms.

1117 Handsomely decorated French porcelain Teapot, antique, decorated with flowers on buff ground.

1118 Minton china Coffee Cup and Saucer, floral decoration in brilliant colors.

1119 Royal Berlin Cup and Saucer, fine decoration in purple and gold.

1120 Handsome royal Worcester Bowl, Japanese design, lotus form, stem forming feet and leaves, three spouts, ivory finish with crests in gold.

1121 Superb Sèvres porcelain Watch and Jewel Stand, exquisitely decorated and ormolu mounted.

1122 Handsome Doulton Vase, engraved and relief ornamentation. Height 8 inches.

1123 Small Cups and Saucers, French porcelain, decorated with flowers on buff ground. 2 pieces

1124 Antique Wedgwood Teapot, black biscuit, enameled flowers in rich colors and dull gold.

1125 Handsome Doulton faience Vase, pilgrim bottle-shape, green body with flowers and grasses in rich colors.

1126 Splendid French porcelain *tête-à-tête* Set and Tray, Egyptian design, rich colors of glaze.

Awarded gold medal at the Paris Exposition, 1867.

1127 French faience Pitcher Vase, antique form, floral decoration.

1128 Superbly decorated royal Vienna Cup and Saucer, decoration by Boucher.

1129 Very fine French egg-shell porcelain Cup and Saucer. Dimity design beneath slate glaze decoration of blossoms, etc.

1130 Splendid Jug, by Deck, of Paris. Copy of an early Persian specimen.

1131 Glass Ewer, made at the Leith Flint Works, Edinburgh, Scotland. White and blue mottled.

1132 Handsome royal Saxon Cup and Saucer, decorated with detached flowers.

1133 Sèvres porcelain Cup and Saucer, Egyptian style of decoration.

1134 Fine old Saxon Cup and Saucer, floral decoration in choice colors.

1135 Wedgwood pottery Cup and Saucer. Cream-white glaze, floral decoration.

1136 Antique French porcelain Sucre Set. Floral decoration, comprises Tray, large Bottle, small Bottle, high Cups, and Sugar Bowl.

1137 Terra cotta Group, by Stork, of Philadelphia. "He loves me. He loves me not. He loves me."

1138 Pair handsome Parian Wall Brackets, Dolphins. 2 pieces

1139 Handsome Flemish Ewer. Copy of antique.

1140 Phosphorescent glass Pitcher, reproduction of Prof. Schliemann's excavations.

1141 Wedgwood faience Bowl, enameled decoration, Japanese design.

1142 Magnificent royal Saxon Dinner and Dessert Service, decorated in rich blue with bands of gold; comprising 30 Dinner Plates, 18 Soup Plates, 24 Dessert Plates, 1 very large Meat Dish, 10 assorted Meat Dishes, 4 covered Vegetable Dishes, oval, 4 covered Vegetable Dishes, round, with handles, Soup Tureen and Stand, 2 Sauce Tureens, 2 Pickle Trays, 2 Salad Bowls, 2 Fruit Baskets and Stands, and 4 Comports. 113 pieces.

The above and two following lots imported to order for the late owner, but never used.

1143 Handsome royal Saxon Beer Jug, antique form, blue decorations, metal cover and cap to spout.

1144 Tea and Breakfast Service, royal Saxon china, decorated in deep blue; comprising 12 Cups and Saucers, 12 Plates, 12 individual Butter Plates, and 2 Relish Dishes.
50 pieces

1145 After-Dinner Coffee Cups and Saucers, royal Saxon china, fine blue decoration. 11 pieces

1146 Royal Saxon Preserve Plates, pierced borders, blue decoration. 6 pieces

1147 Elegant Vienna porcelain Plaque, framed. Very fine decoration. "Cupid making Bow." 14 x 21 inches.

Copy of painting by Mazzoli Francesco, by Zasche, of Vienna.

1148 Fine French faience Chocolate Pitcher, Louis XIV. style.

1149 Beautiful royal Berlin Plaque, pierced lace work edge. View of "Bastei" in center medallion, ground work of rich yellow and gold. Diameter 10 inches.

1150 —— Another, same size and design. View of "Wesenstein" in center; ground work of pink and gold.

1151 Handsome Vienna Cup and Saucer, style of Frederick the 1st. Very fine decoration, by Zasche, of Vienna, subject, "*L'Amour des Italiens.*"

1152 Set rare old Wedgwood jasper china, blue biscuit, white serpent handles, comprises Teapot, Sugar Bowl, Creamer, and Cup and Saucer. 5 pieces

1153 Handsome Scotch glass Ewer, mottled pink.

1154 Fine antique royal Berlin Cup and Saucer, decorated with figures, inscriptions, etc., sprays of flowers around the border.

1155 Splendid Cup and Saucer, very fine decoration and shape. *Manif^a Ginori a Doccia Presse, Firenze.*

1156 Rich Plate, to match, from same factory.

1157 Elegant royal Worcester Cup and Saucer, canary ground, insects in medallions, jeweled border.

1158 Rare and fine Doulton Pitcher Vase, decorated by Mrs. C. Jane Edward, deceased.

Presented to the late owner by Mr. James Doulton, who stated that Mrs. Edward was his best decorator, this specimen was the last she finished, and he considered it the finest work of art in Doulton ware he had made.

1159 French Cup and Saucer, black glaze, with Grecian decoration.

1160 Splendid royal Worcester Cup and Saucer, egg-shell, fluted pattern, ivory finish, ornamentation in gold and bronze.

1161 Minton china small Plate, floral decoration in brilliant colors.

1162 Wedgwood Coffee Pot, diamond shape, high form, detached flowers in crimson, yellow and black on ivory glaze.

1163 Choice Wedgwood Cup, neat decoration.

1164 Very fine Copeland Cup and Saucer, richly decorated, crimson and gold ground, with blossoms in white reserve.

1165 —— Another, white and gold ground with chrysanthemum flowers in crimson.

1166 Superb Minton Plate, *Rose de Barry* ground, with gold ornamentation, finely executed decoration by Miss Coleman.

1167 Elegant Minton Cup and Saucer, flying storks, bamboo branches, etc., on turquoise blue glaze.

1168 Handsome Chocolate Cup, Saucer and Cover, finest French porcelain, raised garland of flowers, white and gold ground, with border of *Rose de Barry.*

1169 Elegant Plaque, *pâte tendre*, made at Tourney, France, decorated with portrait of *Madame Le Brun*, by *Monsieur Moisson*, Paris. Copied from the original in the *Musée de Louvre.* Diameter 10 inches.

1170 Exquisite little Vase, Copeland's egg-shell porcelain, Persian design, jeweled paneled, coral, turquoise, pearl and gold ornamentation, body of Vase, birds'-egg green with bands of magenta.

Ornamented by Mr. Bull, the finest and best porcelain jeweler in England: purchased at the Paris Exposition of 1878.

1171 Sèvres porcelain Cup and Saucer, decorated in gold, with monogram of Louis Phillipe.

1172 Gallé Nancy Pitcher, in form of parrot, canary yellow glaze with floral decoration, style Francis I.

1173 Royal Worcester Tile, circular form, Japanese style of decoration.

1174 Fine Parian Pedestal. Height and diameter 6 x 6½ inches.

1175 Handsome Deck Plaque, very fine decoration by J. Le Grain, Paris, subject "*Les Sources de l'Amour,*" with frame 9 x 16½ inches.

1176 Exquisite Cup and Saucer, Copeland's egg-shell porcelain, splendid jeweled decoration, *couleur vert de l'eau.*

Decorated by Mr. Bull, the best porcelain jeweler in England, expressly for the Paris Exposition of 1878; purchased there for the late owner.

1177 Elegant royal Worcester Tray on feet, pierced and decorated in bronze and celeste, raised storks and flowers. Diameter 9½ inches.

1178 Cup and Saucer, octagonal shape, royal Worcester, ivory glaze with relief ornamentation of blossoms, bronze lizard for handle.

1179 Superb French porcelain Cup and Saucer, decorated in pencil work by the celebrated artist *Frangenard père,* first artist in this class of work at *Sèvres.*

1180 Superb Bottle, from royal Worcester factory, oriental design, open work body, penciled, jeweled, and burnished gold ornamentation on ivory ground.

1181 Richly decorated Sèvres porcelain Cup and Saucer, marked S. 76. *Louis Phillipe, château d'Eu.*

1182 Exquisite royal Worcester Cup and Saucer, pink ground, with ornamentation in bronze and gold, quaint shape.

1183 Elegant *tête-à-tête* Set, *Porcelain Nacré de Crème,* by Bricencher of Paris; comprises Tray, Teapot, Creamer, Sugar Bowl, and two Cups and Saucers.

Purchased at the Centennial Exhibition, 1876.

1184 Pair small Minton Vases, Pompeiian style, ivory ground, with decoration in wild English meadow pink, with red sprays, buds and flowers. Height 6 inches. 2 pieces

Prize from London Art Union.

1185 Superb royal Worcester Cup and Saucer, reticulated and jeweled ornamentation, burnished gold and matté work; rich in color and finish.

1186 —— Another, similar.

1187 Queen Cup and Saucer, ivory ground, with lilies of the valley, beautifully painted by Bender, of Paris.

1188 Rich French china Cup and Saucer, fine shape, pink and gold decoration.

1189 Elegant royal Saxon Capo di Monti Ewer and Plate.

1190 Handsome Cup and Saucer, to match.

1191 Fine Derbyshire spar Goblet, highly polished.

1192 Choice Minton Cup and Saucer, fluted pattern, exquisite decoration in gold and delicate colors, Forget-me-nots.

1193 Wedgwood Cup, neatly decorated.

1194 Handsome Doulton Vase, engraved and relief ornamentation. Height 8½ inches.

1195 Beautiful Sèvres porcelain *tête-à-tête* Set and Tray, Louis Phillipe, decorated with crown monogram.

Decorated at the factory, and purchased there by the late Mr. Fales' agent.

1196 Handsome Parian large Bust, "Washington."

1197 Superb Cup and Saucer, Louis XVI. style, pink ground, with jeweled ornamentation portraits of *Louis XVI.*, *Mme. Elizabeth*, and *Marie Antoinette* in medallions, coat of arms on saucer.

1198 —— Another, similar shape and style, rich dark blue glaze, with jeweled and gold ornamentation, portraits of *Duc de Bourgoyne* and *Duchesse du Maine*.

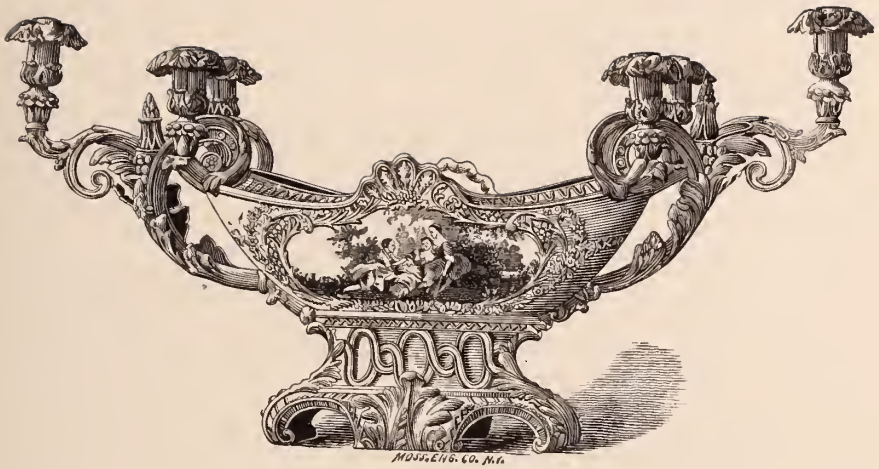
1199 —— Another, same style, turquoise blue ground, jewel ornaments, with matté gold ; portraits of *Henry II.*, *Claude de France*, and *Gabrielle Estrées* in medallions.

1200 Magnificent royal Sèvres Flower Vase, and candelabrum, oblong form, beautifully decorated with figures, flowers, and landscape scene, ornamentation of solid silver wonderfully applied. 15 x 31 x 9 inches.

An extraordinary example of mediæval workmanship, from one of the French palaces, purchased by the late owner from an old French family. See illustration.

1201 Exceedingly fine Minton Tray, exquisitely decorated, center medallion copy of Gainsborough's celebrated painting in the Royal Academy, jeweled ornamented border ; has morocco case.

Decorated by S. Bourne, Stoke-on-Trent, England.



NO. 1200. ROYAL SÈVRES VASE AND CANDELABRA. AN EXTRAORDINARY EXAMPLE OF MEDIÆVAL WORKMANSHIP.

1202 French faience Ewer, Persian style, floral decoration on gray crackle glaze.

1203 Beautifully decorated Sèvres porcelain Plate, S. 49, flowers in four crown shape, and center medallion, border of *Bleu de Roi* and gold.

1204 —— Another, similar.

Purchased at the Royal Factory.

1205 Exquisite Cup and Saucer, Copeland's egg-shell porcelain, jeweled and enameled decoration.

1206 —— Another, Minton egg-shell china, Japanese style of decoration, birds, flowers, fish, etc., in white and gold on red body, inside of cup pale blue glaze.

From the Paris Exposition of 1878.

1207 —— Another, Minton's *pâte sur pâte*, turquoise blue ground with flying birds, branches, etc., in white and relief.

Made for and exhibited at the Paris Exposition, 1878.

1208 Fine Parian small Pedestals. 3 pieces

1209 Finest French porcelain after-dinner Coffee Cups and Saucers, rich jeweled decoration. 20 pieces

1210 Dinner Plates, to match. 24 pieces

1211 Deep Plate, to match. 24 pieces

1212 Beautiful white Plate made at Limoges, Chinese design, with "Grains of Rice" effect. Diameter 8½ inches.

Finest example of body ware exhibited at the Paris Exposition of 1878.

1213 Elegant Wedgwood Vase, exact copy of the celebrated "Portland Vase," figures in relief in white on dull black ground. Height and diameter 10½ x 8 inches.

1214 Royal Worcester Pedestal, gold and turquoise ornamentation. Height and diameter 8 x 7 inches.

1215 Pair exquisite Pilgrim Bottles, royal Worcester, pink glaze, ornamented with finely painted medallions, burnished gold, etc. 2 pieces

1216 Elegant Copeland Plate, octagonal form with pierced panels on border, exquisite decoration of pond lilies in center, gold and rich color on border. Diameter 9 inches.

1217 Elegant Copeland Plate, similar to No. 1216, floral center.

The above plates, decorated to order for the late owner by C. F. Hürten of England.

1218 Gem Teapot from the Royal Worcester Factory, reticulated body, exquisitely jeweled and penciled, turquoise ground.

1219 Superb antique Cup and Saucer, Austrian manufacture, decoration of the most exquisite character.

The above Cup and Saucer were made in Austria, 1818, and were in possession of the family, from whom Mr. Fales procured it, over fifty years.

1220 Handsome royal Worcester Pitcher, ivory ground, pierced, jeweled and gold ornamentation, Japanese shape.

1221 Elegant *pâte tendre* Plate, Tourney, France, decorated with figures of Venus, cupids and dolphin, flowers in gold on turquoise blue border. Diameter 10 inches.

Decorated by Sabourin, expressly for the late owner.

1222 Pair elegant Minton Vases, pure white glaze, with decoration by L. Malpass, Paris, subject of decoration, male and female jugglers. Height and diameter 10 x 4 inches. 2 pieces

1223 Beautiful royal Sèvres Vase, *pâte sur pâte,* fine biberon form. Height 12½ inches.

Purchased at the Paris Exposition, 1878.

1224 Fine Parian Pedestal, relief ornamentation. Height and diameter 6 x 6 inches.

1225 Royal Worcester Pedestal, rich ornamentation of turquoise blue and gold. Height 8¾ x 8 inches.

1226 Elegant Sèvres Plate, *pâte tendre*, richly decorated by Eugene Portevin. "*Le Jeune noblesse.*" Diameter 10 inches.

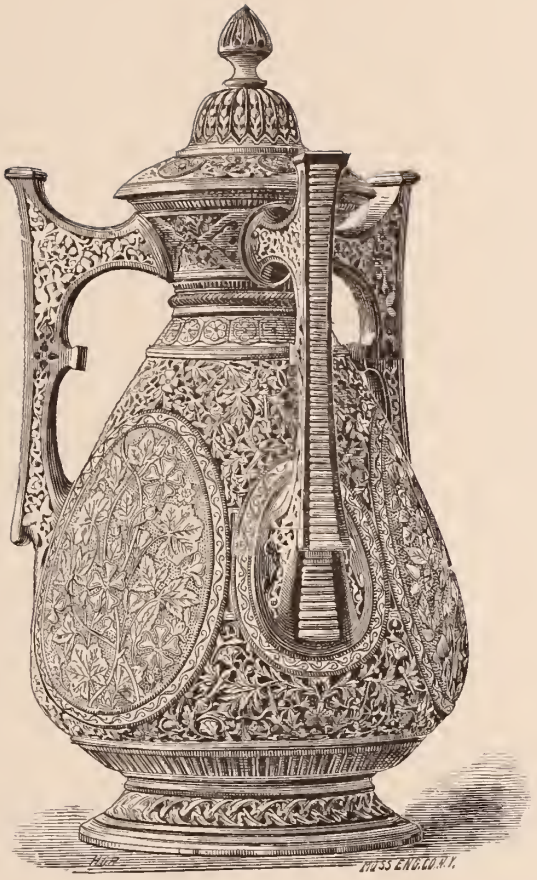
Decorated for and exhibited at Paris Exposition, 1878, purchased expressly for this Collection.

1227 Minton China Tray, strawberry ornamentation, thrush in relief.

1228 Magnificent royal Worcester Vase, Hispano-moresque design, exquisite treatment in dull gold and intricate reticulated work, rich ivory finish. Height and diameter 19 x 12 inches.

Made from drawings of a glass vase in the Alhambra, finest specimen of royal Worcester exhibited at the Paris Exhibition of 1878; purchased there for the Fales' Collection.

See illustration.



NO. 1228. MAGNIFICENT ROYAL WORCESTER HISPANO-MORESQUE VASE, MADE FROM DRAWINGS OF A GLASS VASE IN THE ALHAMBRA.

NO. 1229. PAIR GRAND LOUIS SEIZE VASES, DECORATED BY ALBERT, OF PARIS, FOR EXPOSITION OF 1878.

1229 Pair grand Vases, Louis Seize style, artistically and beautifully painted with birds, flowers, trailing vines, and blossom in richly blended colors ; necks and bases of royal Sèvres blue, with burnished and matté gold. Height and diameter 29 x 15 inches. 2 pieces

Decorated by Albert of Paris for the Exposition of 1878, purchased from the artist by J. Albert Caldwell, Esq., of Messrs. J. E. Caldwell & Co., Philadelphia, expressly for the late Mr. Fales. See illustration.

SATURDAY AFTERNOON'S SALE.

RARE CABINET SPECIMENS OF

Fine Bronzes, Statuary, etc.

1230 Antique Snuff Box, harvest scene painted on top.

1231 Buhl inlaid Jewel Boxes. 2 pieces

1232 Small carved Wood Box.

1233 Antique Seal Intaglio, cut in glass, gold mounting.

1234 Silver Cup-holder, Turkish.

1235 Miniature ivory Carving, horse and dog.

1236 —— Another, Ariadné.

1237 —— Another, young deer.

1238 Antique silver Snuff Box, engraved and gold plated, tortoise shell panel in top and bottom.

1239 Ancient bronze Seal Stamp.

1240 Carved coral Pocket Piece, with gold Toothpick, turquoise mounted.

1241 Antique carved Egyptian marble Candlestick.

1242 —— Another, different color.

1243 Carved wood and ivory Snuff Box, finely executed equestrian figure and hounds in relief on cover.

1244 Ivory Paper Cutter, handle finely carved.

1245 Ancient wrought-iron Box, inlaid with gold and silver.

1246 Antique silver Snuff Box, onyx inlaid in cover.

1247 Rare old China Tray, exquisitely decorated with figures, etc., gold lined; has old morocco case.

1248 Antique Persian Segar Case.

1249 Mosaic wooden Egg.

1250 Very fine meerschaum Segar Tube, new.

1251 Handsome antique tortoise-shell Snuff Box, inlaid with gold and silver, Florentine mosaic medallions.

1252 Carved wood Tobacco Pouch, Japanese.

1253 Ancient Scarabei. 2 pieces

1254 —— Another, mounted as Seal.

1255 Finely carved ivory Miniature, bas-relief, male head.

1256 —— Another, female head.

1257 —— Another, "Beatrice Cenci."

1258 Cut and engraved crystal Paper Weights, book form. 2 pieces

1259 Ancient silver Spoon, Persian manufacture.

1260 Antique silver Sugar Spoon, fine *repoussé* work.

1261 Silver Sugar Sifter, antique.

1262 Elegant enameled Tea Cup and Saucer, turquoise blue ground.

Made in Geneva, 1840.

1263 Rare and fine antique Egyptian silver Coffee-pot, high form, handsomely ornamented in wrought gold.

1264 Scent Holder, crocodile tooth, silver mounted.

1265 Small ivory Perfume Bottle, fine relief carving, stag hunt, etc.

1266 Ivory carving, Serpent, etc.

1267 Small Tray, Persian, finely wrought.

1268 Elegant Goblet, enameled on silver, Renaissance style, medallion portrait of Henry II. and Duchesse d'Etampes.

1269 —— Another, similar form and style, portrait of Francis I. and Diana of Poitiers.

The above pair of goblets executed by Paul Soyer of Paris, as exhibition specimens for the Centennial Exhibition, purchased direct from the artist.

1270 Rare onyx Jewel Box, in form of carpenter's plane.

The above specimen of onyx was found in Brazil; cut and polished in Oberstein, Germany.

1271 Finely wrought silver miniature Coffee-pot, *La Petite Cafetière.*

From the Paris Exhibition of 1878.

1272 Antique silver small Basket, exquisitely wrought.

1273 —— Another, different design, finer in workmanship.

1274 Very finely carved ivory Vase and Cover, goblet shape, spirited stag-hunt in relief. Height and diameter 6 x 2 inches.

1275 Ancient silver *repoussé* Pocket Companion, furnished with Knife, Fork, Spoon, and other implements in miniature form.

1276 Valuable antique Watch-key, mounting of dwarf cocoanut, engraved with coat of arms of *Napoléon le Grand.*

Presented by *Napoléon le Grand* to Madame le Fontanges, and given by her to the lady from whom the late Mr. Fales procured it.

1277 Set (3) fine Intaglio, cut in glass; head of Bacchante, head of Sappho, and Castor and Pollux. 3 pieces

Cut by Pistrucci, a celebrated Italian artist, who resided in London at the commencement of the eighteenth century. He also designed and executed the Waterloo medal.

1278 Antique horn Snuff Box, exquisitely wrought silver mountings, large topaz inlaid in top.

1279 —— Another, silver shield, with engraved initials "S. F."

1280 Very old and fine porcelain Perfume Box and Medallion. 2 pieces

1281 Carved ivory Ring, and set of three studs. 4 pieces

1282 Turkish pottery Saucers, gold text in relief. 2 pieces

1283 Ancient bronze Medallion.

1284 Valuable antique inlaid wood Snuff Box.

Given by Martha Washington to Mr. James Marshall; by her to Mrs. Susan Ambler; obtained from her by Mr. E. Kretzmar of Philadelphia, and presented by him to the late Mr. Samuel B. Fales; small box inside containing lock of Martha Washington's hair.

1285 Finely wrought antique silver Snuff Box (trick box), two compartments, gold lined.

1286 Antique gold Needle Case.

1287 Rare and finely carved antique ivory Tankard, bacchanalian scene in relief. Height and diameter 7 x 5 inches.

1288 Miniature statue of Michael Angelo. The figures are of solid silver, mountings of gold, and base of verde antique and rose-antico marbles.

Executed by Marchessini of Florence. Exhibited and purchased at the Centennial Exhibition.

1289 Pearl Tablet, two Needle Cases, etc.

1290 Elegant enameled Goblet, by Paul Soyer of Paris, portraits in medallions of Francis II., Roi de France, and Elizabeth d'Autriche.

1291 —— Another, same form and by same artist, medallion portraits of Henry II., Roi de France, and Diana of Poitiers.

1292 Exceptional specimen of antique ivory, Powder Flask, artistically carved, hunting scenes in bold relief. $6\frac{1}{2}$ x $4\frac{1}{2}$ inches.

1293 Antique Snuff Box, embossed ornamentation, *Le Tombeau de Voltaire.*

1294 Set, exquisitely wrought, oxidized silver Paper-knife, Pen-holder, and Seal, inlaid and mounted with gold. 3 pieces

Made by Marchessini of Florence. Exhibited and purchased at Centennial Exhibition, 1876.

1295 Handsome Hispano-moresque silver bronze Coffee-pot, rich arabesque design.

1296 —— Another, smaller.

1297 Valuable antique Snuff Box, circular form, made of ivory, lined with tortoise shell, finely painted miniature on top, portrait of General Lafayette.

Presented by General Lafayette to a lady of New York, during his last visit to the United States.

1298 Another antique Snuff Box, similar form, ivory miniature on cover.

Once the property of General Lafayette, and presented by him to its former owner.

1299 Handsome Scarf Pin, pink coral ball, with ornamentation of fly, very life-like.

1300 Exquisite enameled small Vase, cupids and figures in panels.

After Jean Lemousin, by Paul Soyer, of Paris.

1301 Antique ivory Powder Horn, beautifully carved, wild boar hunt, etc., in relief. 11 x 3 inches.

1302 Ancient wooden Mummy, in excellent state of preservation.

Found in a sarcophagus of a king. Stated by Mr. Gliddon, archæologist, to be over 3000 years old.

1303 Cannon Ball, from Valley Forge.

1304 Antique Mexican pottery Water Bottle, made by a tribe of Indians, at Yonato, Mexico.

1305 Burmese gilt Biberon. Height 12 inches.

1306 Superb Tazza or Jewel Stand, made of onyx, with finely wrought 18 karat gold mountings, inlaid and ornamented with rubies and turquoise.

Made for Centennial Exhibition, by Marchessini, of Florence.

1307 Miniature Swiss Carvings in ivory, Spinning Wheels. 3 pieces

1308 —— Others, Reels. 4 pieces

1309 Beautifully carved and polished Sienna marble Goblet.

1310 Carving in ivory and wood, Deer, Pinetree, etc.

1311 Pair finely modeled Portugese figures. Mendicants. 2 pieces

1312 Exceedingly fine ivory carving, figure of female leading blind man, dog, etc., mounted on black wood stand. Size, exclusive of stand, 3 x 6½ inches.

1313 Carving in wood, "St. George and the Dragon." Height 4 inches.

1314 —— Another, Cupid.

1315 Miniature carvings in wood, Angel, etc. 3 pieces

BRONZES, STATUARY, ETC.

1316 Finely modeled antique bronze figure of "Ariadne on the Panther," fine Sienna marble base, with bronze feet.

1317 Finely wrought bronze Candlestick, antique form.

1318 Handsome bronze *Arc de Triomphe.*

1319 Antique bronze Statuette, male figure.

1320 Fine bronze *Column Vendôme.* Height 10 inches.

1321 —— Another, "Egyptian Obelisk at Paris."

1322 Antique bronze Vase with Handles, rustic design. Height and diameter 5 x 8 inches.

1323 Exquisitely wrought antique bronze Tea Bell, relief ornamentation of hunting scene.

1324 Fine Italian bronze figure "The Fighting Gladiator," has marble base.

Purchased at the sale of the effects of the Countess Blessington.

1325 Pair bronze Dogs, "Pointer and Setter," signed by the artist, P. J. Méné. 2 pieces

1326 Pair very small bronzes, by same artist, "Greyhound and Stag." 2 pieces

1327 Antique Italian bronze Inkstand, marble base.

1328 —— Others, different. 2 pieces

1329 Pair bronzes, oxidized, "Bull-dog and Hound." 2 pieces

1340 Pair small antique bronze Statuettes, "Crusaders." 2 pieces

1341 Bronze Figures by P. J. Méné. *Gazelle du Desert et Bouc.* 2 pieces

1342 Antique bronze Seal Holder and Seal, "The Cardinal."

1343 —— Another. Figure with chicken.

1344 Bronze Hound, reclining figure, red marble base.

1345 Pair small Groups, by P. J. Méné. Rabbits feeding and geese feeding. 2 pieces

1346 Pair antique bronze Vases, vine leaves, etc., in relief. Height 5 inches. 2 pieces

1347 Pair bronze Candlesticks, high form, rustic pattern ; snake and lizard encircling standards. 2 pieces

1348 Handsome bronze Inkstand, pen rack, etc., finely modeled by P. J. Méné, represents stack of arms and military accoutrements. Drum for ink well, knapsack for pens, trumpet for seal, sabre bayonet for paper cutter, etc.

1349 Very fine antique bronze Figure, "Flying Mercury," after John of Bologne. Egyptian marble base. Height 22½ inches.

1350 Handsome bronze Group, *Cheval de Marley.*

1351 Scagliola marble Pedestal.

1352 Very fine Casting in iron, "The Eagle Slayer." Bronze finish, remarkable in modeling.

1353 Scagliola marble Pedestal, for the above.

1354 Handsome Italian bronze figure, Finely modeled, "Flying Mercury." Black marble and bronze base, dancing fawns, etc., in bas-relief. Height 31 inches.

1355 Pair fine bronze Figures, "Huguenot and Companion," by A. Leveel, 1847. 2 pieces

1356 Finely modeled bronze. "The Dying Gladiator."

1357 Pair very fine bronze Figures, "Raphael and Michael Angelo." Signed by the artist, A. Carrie, 1855. (Denière Ft.) 2 pieces

1358 Scagliola marble Pedestal, black.

1359 —— Another, yellow.

1360 Handsomely wrought bronze Pitcher, allegorical of water, relief figures of Triton sea nymphs surrounding pitcher, handle formed of figure of Satyr, who was condemned to have water poured upon him whilst tied, for having got drunk. Marble and bronze base.

1361 Magnificent Vase, bronze and cloisonné art; center of vase is circular form with beautiful cloisonné panels on both sides, design of eagle, tree in blossom, etc., on one side, and flying storks, water scene, flowers, etc., on the other, all executed in brilliant colors, flaring top base, and mountings of artistically wrought bronze. Dragons in bold relief at sides for handles. Height and diameter 33 x 22 inches.

The above is an exact copy of a vase in the Imperial Summer Palace at Pekin, China. Was executed by Manblanc of Paris, and is considered the finest specimen of its class in existence. Purchased direct from the artist. See illustration.

1362 Elegant black wood Pedestal, finely carved and finished, maroon plush top, made expressly for the above vase. Height and diameter 38 x 20 inches.

1363 The Milton Shield (fac-simile of the original in silver *repoussé*), manufactured by Messrs. Elkington & Co., London. Artist, Morel Ladeuil.

MILTON'S PARADISE LOST.

In the central medallion the Archangel Raphael recounting to Adam and Eve the defeat of the Rebel Angels. In the other divisions

NO. 1361. MAGNIFICENT VASE, BRONZE AND CLOISONNÉ ART, BY MANBLANC, OF PARIS.

the events of the combat, and below the Archangel Michael vanquishing Satan, and the figures of him and Death; above may be seen, among other things, the sign of the Zodiac. Height and width, 35 x 27 inches, of bronze and oxidized silver, with bands gilt where damascened in the original.

The above made for and exhibited at the Centennial Exhibition, Philadelphia, 1876. The original shield in silver *repoussé* was purchased by the British Government for the South Kensington Museum. See illustration.

1364 Elegant Carrara marble Statue, "Love in Repose," finely sculptured by Franco Franchi, da Carrara, 1840.

Designed by Thorwalsden. Purchased at the sale of the personal effects of Commodore Hull, Philadelphia, April 30, 1850.

MISCELLANEOUS.

1365 Gondola with figures.

1366 Oxidized bronze Match Boxes. 2 pieces

1367 Pair finely sculptured Egyptian marble Lions. 2 pieces

1368 Small equestrian Figure of Knight in full suit of steel armor of sixteenth century, by Granger, of Paris.

1369 Small Figure of Knight in full suit of steel armor of sixteenth century.

Imported from France, 1853.

1370 Handsome antique Jewel Casket, exquisite Mosaic work in woods inside and out, octagonal form on base. Height and diameter 10 x 7 inches.

1371 Vienna Tobacco Holder.

1371*a* Antique bronze Inkstand, finely wrought.

1372 Oxidized bronze Segar Holder, in form of mitraileuse.

1373 Silver bronze Match Boxes, Egyptian design. 2 pieces

1374 Vienna Pen Wipes. 2 pieces

1375 Antique Pen Wipe, bronze hand.

1376 Fine Carving in Wood, "Dog," by an English artist, about 1840.

1377 English Dog Whip, carved ivory handle.

1378 —— Another, deer-foot handle,

1379 Vienna Watch Stand, oxidized, trophy of arms.

1380 Handsome Vienna gilt Jewel Casket, turquoise and cameo ornamentation.

1381 Vienna gilt and oxidized Jewelry Box.

1382 Vienna gilt Letter Scales and Inkstand. 2 pieces

1383 Pair Vienna gilt and leather Letter Easels. 2 pieces

1384 Elegant antique Jewel Casket, Mosaic work in woods, urn shape, with handles; exquisitely made and in excellent condition. Height and diameter 17 x 14 inches.

1385 Handsome Italian bronze Roman Lamp.

1386 —— Another, different design.

1387 Pair zinc bronze Wall Brackets. 2 pieces

1388 Vienna gilt Calendar and Stamp Box. 2 pieces

1389 Pair Vienna gilt Letter Easels. 2 pieces

1390 Vienna carved wood Ruler, Wafer Box and Pen Box. 3 pieces

1391 Vienna gilt Jewel Case.

1392 Fine bronze small Group, "Hounds at Play," by P. J. Méné.

1393 Bronze Segar Holder and Lighter, "Soldier and Mortar."

1394 Antique Italian bronze, "The Wolf of the Capitol."
From the Countess Blessington's Collection.

1395 Finely wrought Italian bronze Pompeiian Lamp.

1396 Pair Vienna gilt Letter Easels. 2 pieces

1397 Pair Vienna gilt and Russia leather Match Stands and Segar Ash-holder. 3 pieces

1398 Handsome bronze Figure, "Andromeda chained to a Rock."

1399 Pair artistic bronze (spelter) Figures, Cavalier and Companion, black wood bases. 2 pieces

1400 French morocco Handkerchief Box, Scotch Needle Case, ivory Shoe Horn, embroidered morocco Spectacle Case, and two carved Wood Rings. 6 pieces

1401 Silvered bronze Match Boxes, Egyptian design. 2 pieces

1402 —— Others, same. 2 pieces

1403 Pearl Paper Cutter, silver filagree Pendant, two Bracelets, and bamboo Chain. 5 pieces

1404 Vienna oxidized Inkstand, helmet shape, and round Tray, curiously ornamented with spider and web. 2 pieces

1405 Set sterling silver Knife and Fork, finely wrought, gold mountings and crystal handles, with morocco case.

1406 —— Another set, similar.

The above lots, 1405 and 1406, purchased from Green & Nephew, Department of Great Britain, Centennial Exhibition, 1876.

1407 Vienna oxidized Pen Rack and pair of Candlesticks, sporting design. 3 pieces

1408 Vienna gilt Jewel Boxes. 4 pieces

1409 Small imported Cabinet, finely finished, ornamented with silver bronze bas-relief in door, has four drawers inside. 14 x 13 x 11 inches.

1410 Set oxidized bronze Library Table Furniture, comprises Inkstand, Paper Weight, two tall Candlesticks and one low form Candlestick, sporting design. 5 pieces

1411 Zinc Bronze Wall Bracket.

1412 Large Object Glass, walnut mountings.

1413 —— Another.

1414 —— Another, silver mountings.

1415 —— Another, tortoise shell mountings.

1416 Handsome Russia leather and Vienna gilt portable Bond Case.

1417 —— Another, similar.

1418 Oxidized silver Paper Knife and Seal. 2 pieces

1419 Bronze and marble Paper Weight, Eagle and Crane. 2 pieces

1420 Vienna gilt Pen Racks and Penholders. 2 pieces

1421 Small bronze Coupe, with Cover.

1422 Pair Italian bronze Candlesticks, tall form. 2 pieces

1423 —— Another pair, larger. 2 pieces

1424 Oxidized silver and Vienna gilt Match Stand and Ash Tray. 2 pieces

1425 Antique Turkish *repoussé* Ewer and Basin, inlaid with enamels.

1426 Engraved brass Plate, "Bo Peep."

1427 Bronze Group, "Combat between Lion and Tiger."

1428 Barometer and Thermometer. 2 pieces

1429 Handsomely wrought bronze Inkstand, floral and basket design.

MONDAY AFTERNOON'S SALE, NOV. 21st.

AT OUR ART ROOMS.

Miscellaneous.

SOLID SILVER, GORHAM PLATED WARE, HANDSOME CHINA, ETC.

Most of the following goods have never been in use, and are therefore equal to new.

1430 Plated and cut-glass Horse-radish Cup, engraved.

1431 Plated Napkin Rings. 6 pieces

1432 Set sterling silver after-dinner Coffee Spoons. 12 pieces

1433 Pair antique silver-plated and cut-glass Mustard Cups. 2 pieces

1434 Fine silver-plated Dinner Caster, 6 cut-glass bottles, "Gorham" make.

1435 Breakfast Caster to match, same make.

1436 Pair handsome Fruit Stands, silver-plated on nickel, cut-glass dishes. 2 pieces

1437 Handsome silver-plated Oyster Tureen, "Gorham" make.

1438 Pair fine *Entre* Dishes, same make. 2 pieces

1439 —— Another pair, similar. 2 pieces

1440 Pair Sauce Tureens and Covers, same make. 2 pieces

1441 Fine silver-plated Sauce Ladles, "Gorham" make. 2 pieces

1442 Ice Cream Knife, same make.

1443 Table Spoons, same make. 6 pieces

1444 Table Fork, same make. 6 pieces

1445 Handsome solid silver Soup Ladle, gold lined bowl.

1446 Pair sterling silver Pickle Forks. 2 pieces

1447 Silver Mustard Spoon and Sugar Spoon. 2 pieces

1448 Silver Salt Spoons. 7 pieces

1449 Fine silver-plated individual Salt Stands, gold lined. 8 pieces

1450 Set, fine Carving-knife, Fork and Steel, ivory handles, made by J. Russell & Co., Green River Works, with case.

1451 Fine English Table Knives, ivory handles. 6 pieces

1452 Set Carving Knives and Fork, fine English make, ivory handles 3 pieces

1453 Two English Carving Knives. 2 pieces

1454 English steel Champagne Openers. 2 pieces

1455 Rubber handle Tea Knives. 6 pieces

1456 Silver-plated Butter Knife, Gorham make, and six ivory handle Nut-picks. 7 pieces

1457 Elegantly decorated French china Bedroom Service, crimson and gold decoration with medallions, complete set, with small Pitcher and Basin, Jar, etc.

1458 Handsomely decorated French china Cuspidor, crimson and gold decoration, floral medallion.

1459 Rich French porcelain Bedroom Service, pink and gold decoration, complete with small Pitcher and Basin, Pail, etc.

1460 Pair French china Cuspidors, richly decorated, floral medallions, and pink and gold ground. 2 pieces

Furniture.

ELEGANT CABINETS, TABLES, CASES, ETC.

Made to Order and in excellent condition.

In measurement of Furniture, the width precedes the height, and the height the depth.

1461 Handsomely carved cherry Cabinet, finished in black, plate glass all around, fine plush covering to top and shelves. Outside measurement 18 x 38 x 18 inches.

1462 Handsomely carved cherry Cabinet, similar in style as No. 1461, with lions' feet. Outside measurement 20 x 40 x 20 inches.

1463 Elaborately carved walnut Library Table, Egyptian design, green leather top, has twelve small and two large drawers. Extreme outside measurement 53 x 37 x 32 inches.

1464 Elegantly carved French walnut Library or Center Table, griffin legs, maroon cloth top, has drawer at each end. 48 x 36 x 30 inches.

1465 Walnut Easel, handsomely carved, French burl ornaments, can be used for three pictures.

1466 Handsomely carved black wood Table, oriental design, round form, with legs in representation of elephant's head and trunk, tusks in polished white wood. Height and diameter 28 x 21 inches.

1467 —— Another, same shape, design, and size.

1468 —— Another, same.

1469 Handsome Cabinet, cherry ebonized, plate glass all around, crimson plush shelves and top, carved lion's feet. Outside measurement 20 x 40 x 20 inches. Matches No. 1462.

1470 Elegantly carved walnut Library Table, similar to No. 1464, but smaller. 43 x 33 x 32 inches.

1471 Superior black walnut large Library Table, finely carved, green leather top. Outside measurement 56 x 36 x 30 inches.

1472 Chair to match, upholstered with green leather.

1473 Antique walnut Arm-chair, richly carved, upholstered in green leather. 3 pieces

1474 Large elaborately carved walnut Library Table, green leather top, has 12 small and 2 large drawers. Extreme outside measurement 60 x 42 x 32 inches.

1475 Handsome black walnut Cabinet, finely carved, handsome bronze bas-relief in door, subject "Music;" drawer in base. 26 x 41 x 21 inches.

1476 Elegant black walnut Cabinet, with wings, fine French plate glass in doors and sides. Extreme outside measurement 52 x 60 x 20 inches.

1477 —— Another, same size, match to the above.

1478 Large and elegantly finished Cabinet, cherry ebonized, beveled plate glass in doors and sides, mirror shelves and back. Outside measurement, including wings, 62 x 72 x 20 inches.

1479 Handsome walnut Pedestal, with enclosure, bronze medallion and ebonized trimmings, brocatelle marble top. 16 x 40 x 16 inches.

1480 Oiled walnut low Pedestal.

1481 Elegantly carved black walnut Cabinet, with wings, beveled plate glass in doors and sides, lined with mirrors. Extreme outside measurement 62 x 70 x 20 inches.

1482 —— Another, same size and design, beveled plate glass, but not lined with mirrors.

1483 Handsome oiled walnut bric-à-brac Table, with 2 drawers and lower shelf.

1484 —— Another, to match.

1485 Elegantly carved French walnut library or center table, maroon cloth top, drawer in each end. Outside measurement 46 x 35 x 33 inches.

1486 Superior silver mounted Show Case, made for cabinet specimens, plate glass all around and patent movable shelf, ebonized stand. Extreme outside measurement 35 x 23 x 27 inches.

1487 Carved walnut bric-à-bac Table, oil finished, has 2 drawers and lower shelf.

1488 —— Another, same design, smaller.

1489 Elegant Show Case, silver mounted, plate glass all around and shelf. Outside measurement 48 x 31 x 26 inches.

Made expressly for engraved glass specimen.

1490 Walnut and ebonized Table, for the above.

1491 Elegant Show Case, similar to 1489, same size.

1492 Walnut and ebonized Table, for the above.

1493 Handsome walnut bric-à-brac Table, has two drawers and lower shelf.

1494 —— Another, to match.

Collection of Canes, many Rare and Curious.

On Exhibition, commencing Tuesday, Nov. 15th.

1495 Fine Malacca Stick, even color, plain ivory handle.

1496 Very fine Malacca Stick, ivory handle, horse's head finely carved.

1497 Harewood Cane, finely carved ivory handle, woman's hand on back of snake's head, etc.

1498 Orange Stick, carved ivory handle, game bag, dog's head, etc.

1499 Fine Malacca Cane, long ivory handle, carved dog's head.

1500 Choice black thorn Cane, horse's head carved in ivory.

1501 Malacca Cane, long ivory handle, horn ferule.

1502 Beautifully mottled Malacca Cane, carved ivory handle, representing a coiled snake.

1503 Plain ivory handle Cane.

Wood was taken out of the old Penn Mansion House, in Second Street, Philadelphia, which was erected by Samuel Carpenter. Wm. Penn, upon his arrival in this country, in December, 1699, occupied this house as his dwelling place.

1504 Grape-vine Stick, carved ivory handle, mask in bas-relief.

1505 Algeria rose Stick, plain ivory handle.

1506 Thorn Stick, ivory handle, with buckle.

1507 Cocoanut Cane, ivory handle.

1508 Artificial carved Cane, ivory knob handle.

1509 Very fine Malacca Cane, carved ivory handle, horse's head.

1510 White Malacca Cane, beautifully carved ivory handle, head of Bacchante.

1511 Palmetto Cane, plain ivory handle.

1512 Large rosewood Cane, ivory handle, with engraved initials "T. M." (Timothy Matlock, deceased.)

1513 Black ebony Cane, silver handle.

Designed by the late owner.

1514 Old fashioned bamboo Cane, silver head.

Formerly the property of Isaac Jones.

1515 African orange Stick, carved elephant head for handle.

1516 Wild plum Stick, from Virginia, carved handle, alligator.

1517 Sheepwood Stick, stained, carved dog's head.

1518 Stained thorn Stick, dog's head, handle bronzed.

1519 Curious Cane.

Found on the Island of Formosa, by a sailor, when the island was taken possession of by the English. Carved head of idol, with ball in mouth, for handle. Supposed to have belonged to a priest, as it was found in a priest's hut.

1520 Egyptian root Cane, with horn handle.

1521 Malacca Stick, with grotesque head, carved in an elk's horn.

1522 Tamarisk Cane, from Damascus.

Used by Arabs, when riding camels, to pick up things from the ground.

1523 Small Cane, from Ethiopia, a myth stick, natural handle, with name plate.

1524 Dark German Thorn, plate on handle.

1525 —— Another, twisted.

1526 Light German Thorn, twisted.

1527 Palm-leaf Stick.

1528 Stained sheepwood Stick, imitation turtle shell.

1529 Dog-wood Cane, stained yellow.

1530 English Thorn Stick.

1531 English White Thorn Stick, pipe-shape handle.

1532 Grape-vine Stick, horn handle.

1533 Large jointed bamboo Stick, from Borneo, rubber handle, hare foot.

1534 Small English White Thorn Stick, silver-plated handle.

1535 Light-colored German Thorn, ivory top.

1536 Tea Stick, ivory top.

1537 Zebra-wood Stick, from Africa (69 rings).

1538 —— Another, larger.

1539 Oak Cane.

Made out of a piece of the iron-clad "New Ironsides," burnt and sunk at League Island, Philadelphia.

1540 Oak Cane.

Made from pieces of the "Old Constitution," gold head ; once the property of Commodore Hull, presented by him to D. C. Croxall.

1541 White Oak Stick, carved dog's head, leather strap and buckle.

1542 —— Another, smaller.

1543 Plain Malacca Stick, finely carved, ivory handle, satyr's head, grape-vine, etc.

1544 Small Malacca Cane, long plain ivory handle.

1545 Fine Malacca Cane, handsomely wrought gold handle, designed by the late owner.

1546 Brazilian dark thorn Cane, carved handle, snake, etc.

1547 Fine black palm Stick from Africa.

1548 Apple Stick, horn handle, with compartments for segars and matches.

1549 Oak Cane.

Made out of a piece of joist from the "Old Boat Shop," used by the "Union Volunteer Refreshment Saloon," Philadelphia, torn down Jan. 3, 1865.

1550 Mansaneta Cane.

Presented to Professor Anderson by his friends in California upon his leaving that place in 1860. The cane is made from a mansaneta tree that grew upon the spot where gold was first discovered, at Sutter's Mill, California ; the head is made out of the first gold found, and is inlaid with quartz, gold dust, etc. Was left by Professor Anderson as a legacy to his friend, a Mr. Mercher, from whom the late Mr. Fales purchased it.

1551 Stick from Mount Vernon, ivory head with inscription "Mount Vernon, July, 1858."

1552 Thorn Stick, silver head, with engraved monogram,— "W. L. D."

1553 Fine black wood Cane, handsomely wrought gold handle, with engraved name.

1554 German thorn Stick, carved head, bull-dog.

1555 Curiously carved Cane, from the Sandwich Islands.

1556 Fine Cane, handsomely wrought bronze head, bust of Bacchus.

1557 Antique Cane, over 125 years old, ivory and silver head.

1558 Two Sticks, date palm from Florida and manzaneta wood from California. 2 pieces

1559 Curious antique Cane, inlaid with pearl initial plates, ivory head.

1560 —— Another, different, buck horn handle.

1561 Stick from the Old Court House, Second and Market sts., Philadelphia.

1562 —— Another, from the old Penn mansion, Philadelphia.

1563 Curious Stick, from Tamatave, Island of Madagascar, Indian Ocean. Presented to the late owner by Commodore J. R. Goldsborough.

1564 —— Others, presented by the same gentleman. From Mahe, one of Seychelle group of islands, Indian Ocean. 2 pieces

1565 Cane made of wood from the first two story stone house built in Germantown, Philadelphia, built by Arents Klincken, who came with William Penn from Holland, in 1682.
For full description and history, see card attached to cane.

1566 Cane made of wood from the United States frigates "Merrimac," "Congress," and "United States."

1567 Unique Cane, made by a Communist during the Siege of Paris.
Composed of twenty-four specimens of different marbles, malachite, etc., as described on memorandum accompanying cane.

1568 Three Sticks, made of wood from the frigate "Alliance." 3 pieces

1569 Two curious Canes, grape vine. 2 pieces

1570 Assorted Canes, carved heads. 2 pieces

1571 —— Others, orange wood and white thorn. 2 pieces

1572 —— Others, one ivory handle and one horn handle. 2 pieces

1573 Two large black thorn Sticks, cut November, 1868, in Lord Dufferin's park, County Down, Ireland. 2 pieces

1574 Three German thorn Sticks. 3 pieces

1575	Fine white thorn Sticks.	4 pieces
1576	Very fine black thorn Sticks.	2 pieces
1577	Assorted Canes,	2 pieces
1578	—— Others, light weight.	3 pieces
1579	—— Others, heavier.	3 pieces
1580	—— Others	2 pieces
1581	Thorn Sticks.	3 pieces
1582	Assorted Canes.	3 pieces
1583	—— Others, different.	3 pieces
1584	Fine black thorn Sticks.	2 pieces
1585	Assorted Canes.	3 pieces
1586	—— Others.	2 pieces
1587	—— Others.	2 pieces
1588	White and dark thorn Canes.	2 pieces
1589	Black thorn Sticks.	2 pieces
1590	—— Others, heavier.	2 pieces
1591	Two assorted Canes.	2 pieces
1592	Assorted Canes.	2 pieces
1593	Dark thorn Sticks.	2 pieces
1594	White thorn Sticks.	2 pieces
1595	Two assorted Canes.	2 pieces
1596	Assorted Sticks, curious.	7 pieces
1597	—— Others.	5 pieces
1598	—— Others.	5 pieces
1599	—— Others.	7 pieces

Fishing Tackle, etc.

On Exhibition, commencing Tuesday, Nov. 15th.

1600 Brass-mounted wooden Tackle Case, with four whalebone separaters.

1601 Minnow Net, fine.

1602 " " coarse.

1603 Portable net Fish Cars. 2 pieces
1604 Minnow Net, on ring.
1605 " " "
1606 Shrimp Net "
1607 Landing Net, screw socket.
1608 Silk Landing Net.
1609 Lot assorted Lines.
1610 Trolling Lines, on blocks. 4 pieces
1611 Hand Lines " 6 pieces
1612 Silk Lines " 4 pieces
1613 Hair and silk-tapered Trout Lines, 40 yards each. 2 pieces
1614 Lot Hair Lines, on curious block.
1615 " " " "
1616 Furnished Book, with Gorge Hooks for Pickerel.
1617 " " " Squids for Blue Fish.
1618 Small Fly Hooks. 2 pieces
1619 " " with Flies.
1620 Salt water Tackle Case, with Hooks.
1621 Leather Tackle Box, with Silk Lines.
1622 Lot silk worm Gut.
1623 " milled Hooks.
1624 Tin boxes milled Hooks. 2 pieces
1625 Boxes, Sinkers and Hooks. 6 pieces
1626 Box Minnow Gangs.
1627 Tin boxes Hooks. 3 pieces
1628 " " " and Gangs. 3 pieces
1629 " " Pearl Minnows.
1630 " " Hooks, assorted. 3 pieces
1631 Pearl Bait in leather box. 4 pieces
1632 Large Fly Book, furnished.
1633 Salt water Tackle Book, furnished.
1634 " " " with lines.
1635 " " " "
1636 " " " "
1637 " " " with Blue Fish Hooks.

1638 Hook Separators. 5 pieces
1639 Fishing Clasp-Knives. 4 pieces
1640 Pocket Knife, Fork, and Spoon.
1641 " " " "
1642 Steel Cleaving Knife.
1643 " " " in case.
1644 Fish Scale.
1645 Lot Gaffs and Spear.
1646 Dozen Floats, assorted. 12 pieces
1647 Dozen Nettles, for netting. 12 pieces
1648 Clearing Rings. 2 pieces
1649 Machines for making Lines. 3 pieces
1650 100 yard Brass Reel, with line.
1651 Lot Sinkers and Leads.
1652 Three-piece Bait Rods. 3 pieces
1653 Five-piece Bait Rod.
1654 Four-piece English Fly Rod.
1655 Portable Cane Fishing Stool.
1656 English Minnow Rod.
1657 Rod of native wood, in leather case.
1658 Brass-mounted Fly Rod.
1659 Trolling Rod.
1660 " " in leather case, one piece wanting.
1661 Trimmers. 10 pieces
1662 Blocks and Set Line Spools. 12 pieces
1663 Large Creel.
1664 Small "
1665 Minnow Pail and 2 Fish Baskets. 3 pieces
1666 Moleskin Shooting Coat.
1667 Tin Bait Boxes and Minnow Pail. 3 pieces
1668 Mahogany Cabinet, with drawers and partitions for fishing tackle, with leather cover. Very fine.
1669 Lot odd Fishing Tackle : Books, Hooks, Lines, etc.
1670 Lot Cartridge Boxes, Game Bag, and Flask.
1671 Lot Shot and Melting Ladle.

1672 Rod rest, etc.

1673 Large English Dirk Knife.

1674 Pair antique Pistols, damascened barrels. 2 pieces

1675 Fine Smith & Weston Revolver, silver plated, 38 calibre, with box of cartridges and apparatus.

1676 Powder Flasks, Shot Pouches, etc. 5 pieces

1677 Leather Segar Cases. 3 pieces

1678 ---- Others, larger. 3 pieces

1679 Pocket Segar Cases, assorted. 5 pieces

SALE OF TUESDAY AND WEDNESDAY AFTERNOONS, NOVEMBER 22d and 23d.

COMMENCING AT 2 O'CLOCK, AT OUR ART ROOMS.

COLLECTION OF

Engravings, Etchings, Lithographs, Photographs and Studies.

On Exhibition, commencing Tuesday, November 15th.

We would call particular attention to the many rare old Engravings and Etchings in fine state and condition, and to the choice Proofs, especially of the more modern schools that figure so conspicuously in this Catalogue, which is now presented to your consideration, with the assurance that it has been carefully made, and may be relied upon in every particular.

We make this note more especially in the interests of out-of-town collectors and amateurs, whose orders will receive the best attention, if addressed to the Auctioneers, or to the compilers.

BONAVENTURE & CO.

New York, 1881.

1680 *Teniers.* Dutch Pastime. Collyer, Sc.
1681 *Boucher.* La Réveuse, and two others. 3 pieces
1682 *Schiavonetti.* Fidelia, and another. 2 pieces
1683 *Raphael.* Madonna Della Sedia. Very fine impression.
1684 *Michael Angelo.* David and Goliath, and another. 2 pieces

1685 *Guido Reni.* Artemisia. Bause, Sc.

1686 *Rubens.* Le Couronnement de la Reine, and companion. 2 pieces

1687 Engravings. Various Subjects. 5 pieces

1688 *Boucher.* Venus et les Amours, and one other. 2 pieces

1689 *Landseer.* La Dime. Lithograph.

1690 *Landseer.* Le Retour de la Chasse. Fine lithograph.

1691 *Turner.* The Temple of Minerva. Engraved by Willmore, A.R.A.

1692 Engravings after *Berghem, Vernet, Carrachi,* and others. 5 pieces

1693 Engravings after *Douw, Metzu,* and *Ostade.* 5 pieces

1694 The Loves of a Hero, and two others. 3 pieces

1695 *Lefevre.* Jeanne d'Aragon. Proof.

1696 Portrait of Sir Walter Scott, by Walker, and of James Heath, by Smith. 2 pieces

1697 Portrait. Fine old engraving by Windter, 1731.

1698 *Rubens.* Adoration of the Shepherds, and one other. 2 pieces

1699 *Canova.* Designs for Fresco. 8 pieces

1700 *Morghen.* Apollo and the Muses.

1701 *Salvator Rosa.* Original etching. Folio.

1702 *Jackson.* The Marriage in Cana. Beautiful wood-cut. Folio.

1703 *Paul de la Roche.* Marie dans le Désert. Engraved by Martinet. Very fine impression on India.

1704 *Da Vinci.* La Vierge au Bas-relief. Engraved by Forster. Fine.

1705 Christ led to Crucifixion, engraved from bas-relief.

1706 The Daughter of Herodias, and others. 3 pieces

1707 Pyramus and Thisbe. Canot, Sc.

1708 City of London in the time of Elizabeth.

1709 *Rubens.* The Lion Hunt. Bolswert, Sc.

1710 George II. Portrait engraved by Vertue.

1711 *Rembrandt.* Two fine Heads, engraved in mezzotint. 2 pieces

1712 Portraits of Elizabeth and Tycho Brahe. Two fine Proofs. 2 pieces

1713 Lithographs. The Tooth-drawer and The School Examination. 2 pieces

1714 Lithographs. Landscapes. India paper. 3 pieces.

1715 Lithographs. Views on the Rhine. Folio. 2 pieces

1716 Lithographs. Rustic Scenes. Folio. 2 pieces

1717 Lithographs. Marine Views. India paper. 2 pieces

1718 Lithographs. The Charlatan, and a Landscape after *Ruysdael*. 2 pieces

1719 Lithographs. Die Elfen, and one other. 2 pieces

1720 Lithographs. River Scenes in France. 5 pieces

1721 *Porporati.* Le Coucher.

1722 *Ostade.* The Merry Companions. 2 pieces

1723 *De Launay.* Le Bonheur du Ménage; L'Enfant Chéri, and others. 4 pieces

1724 *De Launay.* Silenus, and three other engravings. 4 pieces

1725 *Lempereur.* Bacchus and Ariadne, and three other engravings. 4 pieces

1726 Landscapes, after *Claude* and others. 5 pieces

1727 *Fragonard.* Le Temps Orageux, and two others. 3 pieces

1728 Herb Market and Fish Market. Mezzotints; engraved by Earlom. 2 pieces

1729 A Fruit Piece, by Earlom, and other fine mezzotint. 2 pieces

1730 *Ignis.* Fine original copper-plate, engraved by J. Van de Velde.

1731 *Ostade.* Beautiful set of Etchings. 10 pieces

1732 *Van Vliet.* Fine old Etchings. 3 pieces

1733 Portraits of Painters. 6 pieces

1734 Mezzotints after *Claude.* Earlom, Sc. 9 pieces

1735 French Painters; Portraits after *Cochin.* 12 pieces

1736 *Cartouches.* Bas-relievos in bronze, engraved by Rodé.

1737 *Della Bella.* Battle Scenes. 6 pieces

1738 *Bartolozzi* and *Earlom.* Cupids. Mythological subjects, and others. 5 pieces

1739 *Bartolozzi.* Children at Play, Ideal Heads, and others. 5 pieces

1740 *Bartolozzi.* The Twelve Months. 12 pieces

1741 Jupiter and Leda, and other small engravings. 10 pieces

1742 *Landseer.* Cipriani, and others. Various small prints. 8 pieces

1743 French School. Four fine engravings. 4 pieces

1744 *Turner.* India Proofs, on large paper. 15 pieces

1745 *Turner.* India Proofs, on large paper. 18 pieces

1746 *Turner.* India Proofs, on large paper. 15 pieces

1747 Ideal Heads. Large Paper. Proofs. 15 pieces

1748 Ideal Heads. Large paper. Proofs.

1749 *Turner.* Kenilworth Castle, and others. 4 pieces

1750 *Turner.* Views in France. 15 pieces

1751 *Audran.* The Judgment of Solomon, and the Horse Market, after WOUVERMAN. 2 pieces

1752 *Ostade.* Dutch Cabaret. Proof by CANOT; and Villa d'Este, Tivoli. 2 pieces

1753 *Claude Lorraine.* Landscapes. Proofs. 2 pieces

1754 *Teniers.* Les Œuvres de Miséricorde, and one other. LE BAS, Sc. 2 pieces

1755 Death of Adonis, and two others. 3 pieces

1756 Dutch Pastimes, after TENIERS and SAVART. Proofs. 2 pieces

1757 St. Christopher, engraved by ZUCHI, and two others. 3 pieces

1758 National Gallery. Lot fine prints. 5 pieces

1759 National Gallery. Landscapes. 5 pieces

1760 National Gallery. Landscapes. 5 pieces

1761 National Gallery. Various subjects. 4 pieces

1762 Venus and Cupid, after *Reynolds*, and The Birth of the Thames, engraved by TOMKINS. 2 pieces

1763 The Tooth Drawer. Proof after DOUW, and three others. 4 pieces

1764 Sly Boots, and A Brace of Game. 2 pieces

1765 *Paul de la Roche.* Sainte Cécile. Engraved by FORSTER. Very fine impression, with full margin.

1766 *Raphael.* Holy Family. Engraved after DESNOYERS.

1767 *Carlo Dolci.* Madonna. Engraved by WILLIAM SHARP. Fine impression.

1768 *Raphael.* Holy Family. Engraved by RICHOMME, and one other. 2 pieces

1769 *Durer.* Original woodcuts. Folio. 4 pieces

1770 *Durer.* Original woodcuts. Folio. 4 pieces

1771 *Morghen.* Ludimus, Interea Celeri nos ludimur hora. After *Poussin.* Fine impression.

1772 *Wollett.* The Fishery. Fine sample of this famous engraver.

1773 *Thisbe.* Proof, and companion. 2 pieces.

1774 *Raphael.* The Three Graces. Engraved by FORSTER. Slightly foxed.

1775 *Wille, J. G.* Marquis de Marigny. Fine impression. Folio.

1776 *Wille, J. G.* Frederick the Great. Beautiful impression.

1777 Portraits of the Court of Charles II. 9 pieces

1778 *Schmidt.* Prince Louis of Prussia.

1779 *Cherau.* Cardinal Du Polignac. Fine old impression, without margin.

1780 *Cherau.* De Largillierre. Ipse Pinxt. Fine engraving.

1781 *Vallée.* Jean de Troy. Ipse Pinxt.

1782 *Hondius.* Cardinal Richelieu.

1783 *De Boissieu.* Etchings. 5 pieces

1784 *De Boissieu.* Etchings. 8 pieces

1785 *De Boissieu.* Etchings. 10 pieces

1786 *De Boissieu.* Etchings. 10 pieces

1787 *Raphael.* La Sainte Famille. Engraved by SCHULER. India impression.

1788 *Correggio.* The Madonna of St. Sebastian. A very beautiful engraving by LEFEVRE.

1789 Jocund Peasants—a Dutch rustic scene.

1790 A Labor of Love, and two others. 3 pieces

1791 *Wilkie.* Village Recruits, and The Highlander's Return. Fine. 2 pieces

1792 Speaking Eyes. Engraved by JOUANIN, and one other. 2 pieces

1793 The Defeat, and Cottage Musicians. 2 pieces

1794 The Frown, and the Smile. A well-known pair. After *Webster*. 2 pieces

1795 Saturday Night, and Sunday Morning. Painted by *Absolom*. Fine pair. 2 pieces

1796 *Lessing*. Le Matin.

1797 *Kaulbach*. Large Folio Photographs, with original autographs. Charlotte.

1798 *Kaulbach*. Marguerite.

1799 *Kaulbach*. Iphigenia.

1800 *Ansdell*. The Death of the Stag. Open letter proof. Superb folio.

1801 *Landseer*. Horses at the Fountain. Beautiful impression. Folio.

1802 *Landseer*. The Woodcutter. Folio.

1803 Death-bed of Calvin. Large folio. Fine India impression.

1804 Bird's-eye View of Rome.

1805 The Prayer. Mezzotint by Allais.

1806 Claude Duval. Engraved by STOCKS. Fine impression on India.

1807 *Da Vinci*. The Last Supper. Folio. India proof engraved by DICK.

1808 *Correggio*. Christ Crowned with Thorns. Beautiful India proof. Folio.

1809 Punch. Painted by *Webster*. LEMON, Sc.

1810 Punch. Painted by *Webster*. LEMON, Sc.

1811 Punch. Painted by *Webster*. LEMON, Sc.

1812 *Frith*. Life at the Seaside. Folio. Fine proof on India.

1813 *Landseer*. The Otter Hunt. Fine folio.

1814 Hogarth at Calais. Artist's proof. Very fine folio.

1815 *Landseer*. The Sick Monkey.

1816 *Da Vinci*. Leda and Swan. Lithograph on India.

1817 Dresden gallery. Folio lithographs on India paper. 4 pieces

1818 Dresden gallery. Folio lithographs on India paper. 4 pieces

1819 Dresden gallery. Folio lithographs on India paper. 4 pieces

1820 Dresden gallery. Folio lithographs on India paper. 4 pieces

1821 Dresden gallery. Folio lithographs on India paper. 4 pieces

1822 Dresden gallery. Folio lithographs on India paper. 4 pieces

1823 Dresden gallery. Folio lithographs on India paper. 4 pieces

1824 Dresden gallery. Folio lithographs on India paper. 4 pieces

1825 Narcissus. Figures engraved by BARTOLOZZI, and a curious old Landscape by NICOLA DE BRUYN. Scarce. 2 pieces

1826 Laomedon. Engraved by ROBERT STRANGE, after Salvator Rosa.

1827 *Wille, J. G.* Tricoteuse Hollandoise.

1828 *Wille, J. G.* La Cuisinière Hollandoise.

1829 *Wille, J. G.* Bons Amis—Ostade, Pinxt.

1830 *Wille, J. G.* La Concert de Famille Schalken—Pinxt. Fine.

1831 *Wille, J. G.* La Managère Hollandoise. Gerard, Duow, Pinxt. Fine.

1832 *Pietro del Vaga.* Proofs. 2 pieces

1833 *Boucher.* Le Messenger Discrèt, and companion. 2 pieces

1834 *Boucher.* Les Amans Surpris, and two others. 3 pieces

1835 *Rubens.* The Assumption of the Virgin. Engraved by PONTIUS and Ecce Homo—by BOLSWERT. 2 pieces

1836 *Rubens.* The Triumph of the Church, four parts ; making two fine old copper plates, engraved by BOLSWERT and LAUWERS. 2 pieces

1837 *Le Sueur.* St. Protais Martyr, engraved by AUDRAN. Fine folio.

1838 *Jules Romain.* The Rape of the Sabines, and another after same artist. 2 pieces

1839 Views of Venice. Fine impressions. 12 pieces

1840 The Fall of Adam. Hell and Purgatory. Curious specimens of German art. 2 pieces

1841 *Morghen.* Diana Hunting. Domenichino, Pinxt.

1842 Europa. Paul Veronese, Pinxt, and Venus Sleeping. 2 pieces

1843 *Jouvenet.* Christ Healing the Sick.

1844 Marine Views, after Van de Velde. 3 pieces

1845 *Owen.* The Old Beggar. Engraved by WARD.

1846 *Carlo Maratti.* Galathee. Engraved by ANDRAN, and three other prints. 4 pieces

1847 *Claude Lorraine.* Morning, Evening, and one other engraving. 3 pieces

1848 *Rubens.* Family of Satyrs, and two other very curious prints. 3 pieces

1849 Entrance of the Emperor Vespasian into Jerusalem, the destruction of the same by Titus, and companion plates. Fine proofs printed in bistre ; very scarce. 5 pieces

1850 *Louis de Boullongne.* Fine portrait painted by himself, and the Marquis de Beringhen, after Mignard. 2 pieces

1851 Frederick of Orange. Engraved by PAUL PONTIUS after Van Dyck, and a fine portrait after Rigaud. 2 pieces

1852 Queen Caroline. Engraved by GEORGE VERTUE, after Godfrey Kneller.

1853 Philip V. of Spain, by SCHMIDT, after Carl Vanloo, and another by Van Schuppen, both without margins. 2 pieces

1854 *Schmidt.* Fine old portrait.

1855 Pope Clement IX. Engraved by HALL. Gustavus Adolphus, engraved by BAUSE. 2 pieces

1856 Death of Major Pierson. Engraved by HEATH, full margin, very fine.

1857 *Le Brun.* Two battle-pieces from the Birch Collection. AUDRAN, Sc. 2 pieces

1858 *Mandel.* La Vedova. Very beautiful impression.

1859 *Mandel.* Charles I. Fine India impression.

1860 *François.* Mignon.

1861 *Angelica Kauffman.* The Exile ; original etching.

1862 *Leconte.* Dante and Beatrice ; fine impression.

1863 *Wille, J. G.* Musiciens Ambulans. *D'après Dietricy* ; full margin, good impression.

1864 *Wille, J. G.* La Mère de G. Douw. Old impression; fine.

1865 *Wille, J. G.* Les Offres Réciproques. Old impression.

1866 *Beauvarlet.* La Fruitière and Le Jardinier. 2 pieces

1867 *Turner.* Annual Tour. India Proofs on large paper. 15 pieces

1868 *Turner.* Annual Tour. India Proofs on large paper. 15 pieces

1869 *Turner.* Annual Tour. India Proofs on large paper. 15 pieces

1870 *Turner.* Annual Tour. India Proofs on large paper. 15 pieces

1871 Book Illustrations. Large paper. 23 pieces

1872 Book Illustrations. Large paper. 9 pieces

1873 English Annual Plates. Large paper. 20 pieces

1874 English Annual Plates. Large paper. 15 pieces

1875 *Dürer.* The Little Passion. 36 original wood-cuts. The Passion complete. Title-page missing.

1876 *John Sambuco.* Arcus Aliquot Triumphal et Monimenta Victor. Classicae, in honor. Jani Austriae; Antverpiae, 1672. Original binding in parchment.

1877 *Boucher.* The Pleasures of Fishing, and The Fortune Teller. 2 pieces

1878 Various engravings. 10 pieces

1879 Castle on the Rhine, and others. 4 pieces

1880 Curious old Maps. 3 pieces

1881 Various Prints after Paul Potter, Berghem, and others. 6 pieces

1882 Cupid Captive. Venus: engraved by *Ghigi*, and others. 5 pieces

1883 *Brandard.* Scraps of Nature. Complete set of etchings. 17 pieces

1884 Lithographs from the Munich Gallery. Elephant folio on India paper. 2 pieces

1885 Lithographs from the Munich Gallery. Elephant folio on India paper. 2 pieces

1886 Lithographs from the Munich Gallery. Elephant folio on India paper. 2 pieces

1887 Lithographs from the Munich Gallery. Elephant folio on India paper. 2 pieces

1888 Lithographs from the Munich Gallery. Elephant folio on India paper. 2 pieces

1889 Lithographs from the Munich Gallery. Elephant folio on India paper. 2 pieces

1890 *Canova.* Cavallo. A pair. 2 pieces

1891 *Canova.* Two pairs Statues, antique. 4 pieces

1892 *Canova.* Statues from the antique. 4 pieces

1893 *Canova.* Statues from the antique. 4 pieces

1894 *Canova.* Beatrice, St. John, and others. 5 pieces

1895 *Canova.* Cupid and Psyche. Venus and Adonis, and one other. 3 pieces

1896 *Canova.* Venus. The Three Graces. Two pairs. 4 pieces

1897 *Canova.* George Washington, a pair; and William Hamilton. 3 pieces

1898 *Canova.* Hercules. The Centaur. Two pairs. 4 pieces

1899 *Herring.* Horses Drinking. Engraved by LANDSEER. India proof. Folio.

1900 *Turner.* Venice. Fine impression. Folio.

1901 *Kaulbach.* Die Völkerscheidung, and another engraving. 2 pieces

1902 *Dick.* Sir Walter Scott's Monument.

1903 Education. Four plates. 4 pieces

1904 Surrender of Calais. Folio. Engraved by ROBINSON.

1905 The Day's Work Over. LUCAS, Sc. Very fine engraving.

1906 Oliver Cromwell dictating to Milton.

1907 Shakespeare and his Friends. Painted and engraved by FAED. Very beautiful impression on India paper.

1908 *Paul de la Roche.* Pinxt. Three plates. "L'Hémicycle du Palais des Beaux Arts." Gravé par HENRIQUE DUPONT. Superb proofs on India paper, with full margins, and in perfect condition. Elephant folio. 3 pieces

1909 *Landseer.* The Cat's Paw. LEWIS, Sc. Open letter-proof. Very fine.

1910 *Landseer.* The Hawk Trainer. In perfect condition.

1911 *Church.* Superb Landscape. Engraved by FOREST. Proof.

1912 English Merry-Making in the Olden Time. Painted by *Frith.* Engraved by HOLL. Excellent impression and condition.

1913 Coming from School. BENEDETTI, Sc.

1914 *Stanfield.* Wind against Tide. Fine marine. Engraved by WILLMORE.

1915 *Schinckel.* Pinxt. The Golden Age of Greece. Beautiful India impression.

1916 *Kaulbach.* The Mad House.

1917 Unfinished Proofs. (Eau forte pure.) 2 pieces

1918 *Landseer.* The Deer Stalker's Return. Superb India proof.

1919 *De Boissieu.* Etchings. 10 pieces

1920 *De Boissieu.* Etchings. 10 pieces

1921 *De Boissieu.* Etchings. 10 pieces

1922 *De Boissieu.* Etchings. 10 pieces

1923 *De Boissieu.* Etchings. 10 pieces

1924 *De Boissieu.* Etchings. 10 pieces

1925 *De Boissieu.* Etchings. 9 pieces

1926 *Ribera.* Set of Original Etchings. 12 pieces

1927 Portraits of Painters. Many very rare and not easily duplicated. 100 pieces

1928 Curious old Copper-plates. 25 pieces

1929 Lot of rare and curious old Original Etchings by *Dürer, Rembrandt, Van Leyden, Hollar,* and others, from the collection of B. R. Haydon. 10 pieces

1930 Various old Engravings, Landscapes, Interiors, etc. 20 pieces

1931 Curious Old Prints. A very interesting lot—many of them scarce. 25 pieces

1932 Della Bella. 13 pieces

1933 *Cornelius Visscher.* The Sleeping Cat. Engraved from his own design.

1934 *William Sharpe.* Engraved by himself.

1935 *Nanteuil.* Two fine Portraits. 2 pieces

1936 *Edelinck.* Crispin, the actor. Fine impression.

1937 *Audran.* Louis XV., and another excellent portrait. 2 pieces

1938 Portrait of Guenault. A superb impression.

1939 *Houbracken* and *Van Dalen.* Two fine portraits. 2 pieces

1940 *Poilly.* Proof Portrait.

1941 *Nanteuil.* Cardinal d'Richelieu.

1942 *Wille.* Marshal Saxe. Celebrated portrait.

1943 *Vermeulen.* A very beautiful portrait.

1944 *Wille.* Charles, Prince of Wales. Superb portrait.

1945 Jeanne d'Aragon, and one other portrait. 2 pieces

1946 *Morland.* A Mad Bull. The Judgment of Paris, engraved by SADELER, and several others. 5 pieces

1947 *Claude, Poussin,* and others. Landscapes. 5 pieces

1948 The Jews' Harp, after Wilkie, and four other engravings. 5 pieces

1949 *Rubens.* Le Massacre des Innocents, and four others. 5 pieces

1950 Views of Bordeaux and Bayonne. Folio. 2 pieces

1951 Views of Venice. Fine. 4 pieces

1952 The Baptism of Jesus, and two other fine subjects. 3 pieces

1953 *Bellottos.* Views of Dresden, a fine set. 10 pieces

1954 *Greuze.* La Cruche Cassée. Engraved by REVEL. Very fine India proof.

1955 *Van Dyck.* Portrait of Charles I. Superb engraving by VAN VOERST, printed on parchment. Very rare.

1956 *Rubens.* Proof with crest. Engraved by BARTSCH.

1957 *Morghen.* "Poésie." India proof, after Carlo Dolci—said to be the portrait of his daughter Agnese.

1958 *Guido Reni.* L'Assomption de la Vierge. SCHULER, Sc. Fine impression.

1959 *Guercino.* Sibilla Persica. Engraved by PERFETTI. In excellent state.

1960 The March of Silenus. Engraved by DE LAUNAY, and another. 2 pieces

1961 *Strange.* Joseph and Potiphar's Wife. (Slightly damaged.)

1962 *Rubens.* Centaur and Dejanira. Not in very good condition.

1963 Mort de Démosthène. Fine.

1964 Lithographs. Fine specimens of Dresden gallery, on India paper. 4 pieces

1965 Lithographs. Fine specimens of Dresden gallery, on India paper. 4 pieces

1966 Lithographs. Fine specimens of Dresden gallery, on India paper. 4 pieces

1967 Lithographs. Fine specimens of Dresden gallery, on India paper. 4 pieces

1968 Lithographs. Fine specimens of Dresden gallery, on India paper. 4 pieces

1869 Lithographs. Fine specimens of Dresden gallery, on India paper. 4 pieces

1970 Lithographs. Fine specimens of Dresden gallery, on India paper. 4 pieces

1971 Mount Ætna, by Frommel.

1972 *Canova.* The Mother of Napoleon, Maria Louise, and others. 5 pieces

1973 *Canova.* Hebe and Terpsichore. 2 pieces

1974 *Canova.* The Lion overcome by Love, and others. 4 pieces

1975 *Canova.* Statues from the antique. 4 pieces

1976 *Canova.* Concordia, Pietas, and others. 4 pieces

1977 *Canova.* La Beneficenza, and others 3 pieces

1978 *Canova.* The Dancing Girl. A set of four engravings. 4 pieces

1979 *Canova.* Apollo. A set of three. 3 pieces

1980 Finden's Gallery of British Art. Original subscription copy. Complete as published in thirteen parts, in perfect order.

1981 Portfolio. Containing a set of engravings, by Thulden, after designs by Rubens. This set is from the collection of Horace Walpole and was mounted by himself. 36 pieces

1982 *Edwin Landseer.* Set of original etchings of animals, published in 1848. India impressions. 17 pieces

1983 Engravings published in 1851–2, by the Royal Association of the Fine Arts in Scotland. 2 pieces

1984 The Cottar's Saturday Night. Illustrated from designs by John Faed.

1985 Marie de Medicis. Engraved by Massé after *Rubens.*

1986 *Canova.* Mars and Venus. Pair. 2 pieces

1987 Fresco Designs. A very desirable set. Engraved by Fessard. 12 pieces

1988 *Le Brun.* Decorations of Palais Versailles. 5 pieces

1989 Modern steel engravings. Interesting subjects. 6 pieces

1990 The Enthusiasts. 4 pieces

1991 *Rigaud.* Two Portraits of this artist by himself. Engraved by P. Drevet. 2 pieces

1992 *Nanteuil.* François Théo. de Masmond. President Mortier.

1993 *Van Dyck.* Charles I. Engraved by William Sharp.

1994 *Van Dyck.* Frederick, Prince of Orange. Engraved by Paul Pontius, and one other fine portrait. 2 pieces

1995 *Reynolds.* The Penn Family. Engraved in mezzotint by Charles Turner.

1996 *Van Dyck.* Francisci de Moncada. Engraved by Raphael Morghen. Fine impression.

1997 *Van Dyck.* Henrietta of England. Engraved by Robert Strange.

1998 *Schmidt.* Charles de Caylus. Very fine portrait.

1999 *Vanderbanc.* Beautiful Portrait of Sir Edmond-Bury Godfrey. Without margin.

2000 *Greuze.* L'Accordée de Village, and companion. 2 pieces

2001 *Salvator Rosa.* Belisarius. Robert Strange, Sc. Very fine.

WEDNESDAY AFTERNOON'S SALE, NOVEMBER 24th. At 2 o'clock.

AT OUR ART ROOMS.

2002 *Domenichino.* St. John. Engraved by MULLER, 1812.

2003 *Van Dyck.* A Gentleman of the Court of Charles I. HEATH, Sc. Unfinished proof and print. 2 pieces

2004 *Drevet.* Christ on the Mount. Fine old folio engraving.

2005 *Guido Reni.* L'Enlèvement de Déjanire, and companion. Engraved by BERVIC. Very fine impressions, slightly foxed. 2 pieces

2006 *Domenichino.* Æneas. Engraved by OUTKINE. Beautiful proof.

2007 *Poussin.* John the Baptist. Engraved by AUDRAN. Folio.

2008 Le Prince. Les Modèles. Engraved by DE LONGUEIL.

2009 *Raphaels.* La Fornarina. Engraved by RAPHAEL MORGHEN.

2010 Battle Scenes. Designed and engraved by RUGENDAS. Also a fine mezzotint by LUCAS. 2 pieces

2011 Windsor Castle. Engraved by THOMAS MILTON. Fine impression.

2012 Rome. Antique Views. 4 pieces

2013 *Callot.* A set of Battle Scenes, in folio. Scarce. 10 pieces

2014 *Tintoretto.* The Crucifixion. Scarce odd copper plate, folded.

2015 Portraits of English Poets. 20 pieces

2016 Portraits of English Poets. 20 pieces

2017 Portraits of English Poets. 20 pieces

2018 Portraits of English Poets. 20 pieces

2019 Portraits of English Poets. 20 pieces

2020 Portraits of English Poets. 20 pieces

2021 Various Portraits. 6 pieces

2022 Etchings by *Weiss, Dietricy,* etc. 8 pieces

2023 Curious volume, containing over sixty mythological plates. Engraved by Bodenehr, 1693.

2024 Life, Passion and Resurrection of Jesus Christ. Designed by Martin De Vos.

2025 Les Amours de Psyché. Illustrated in outline from designs by *Raphaël.*

2026 Protection, and My Dog. 2 pieces

2027 Panic Struck, and The Despatch. Artist's proof. 2 pieces

2028 The Melody, and The Gig. A very amusing pair. 2 pieces

2029 Washington. Artist's signed proof by *Thos. B. Welch.*

2030 Lincoln. Fine portrait on India, engraved by Halpin.

2031 The Prodigal Son. Engraved by Le Bas, after *Teniers.*

2032 The Politicians. Engraved by Lemon after *Burr.*

2033 The Piper, and The Clemency of Cœur de Lion. Two fine prints. 2 pieces

2034 The Greek Flower Girl.

2035 The Two Leonores, and The Mother's Sorrows. 2 pieces

2036 Patrick Henry Delivering his Celebrated Speech.

2037 *Meyer von Bremen.* The Grandmother. Fine proof on India paper. 2 pieces

2038 Venice. Beautiful impression on India, after *Turner.*

2039 *Landseer.* The Hawk Trainer.

2040 *Rosa Bonheur.* Fine lithograph portrait of herself on India paper.

2041 The Prayer. Engraved by Allais.

2042 Washington Receiving a Salute on the Field of Trenton.

2043 *Landseer.* The Chief's Return from Deer Stalking.

2044 Raising the May-pole. Engraved by Sharpe, after *Goodall.*

2045 Sir Walter Scott and his Friends. Engraved by James Faed, after the painting by *Thomas Faed.*

2046 The Marriage of the Virgin, after *Poussin,* and another fine old folio engraving. 2 pieces

2047 Fairyland. Engraved by Fanoli, after *Geudron.* Proof on India.

2048 The Sunshine of Love. S. W. Reynolds, Sc.

2049 Scene in Italy. Very fine India proof.

2050 The Coming of Age. Engraved by Holl, after the painting by *Frith.*

2051 *Landseer.* Favorites.

2052 *Landseer.* Favorite Pony and Spaniels. Engraved by Thomas Landseer.

2053 The Playground. Engraved after *Webster* by Joubert. Fine.

2054 The Playground. Engraved after *Webster* by Joubert. Fine.

2055 Horses at the Fountain. Engraved after *Landseer* by Watt.

2056 *Herring.* The Baron's Charger. Engraved by Graves.

2057 The Two Henrys. Engraved after *Horsley* by Lemon.

2058 The First Parting. Engraved after *Brooks* by Simmons.

2059 Ready for a Start. Engraved after *Taylor* by Lucas. Fine India impression.

2060 The Little Wanderer, and two others. 3 pieces

2061 The Crucifixion. Engraved after *Poussin* by Claudia Stella. Fine old copper-plate.

2062 La Modération est une Seconde Victoire. Engraved after *Mignard,* by Edelinck and Drenet. A very beautiful impression, slightly damaged.

2063 The Highland Ferry Boat. Engraved after *Thompson* by Willmore.

2064 Harvest in the Highlands. Engraved after *Landseer* by Willmore.

2065 The Sacraments, after *Poussin.*

2066 The Village Blacksmith. After the painting by *Herring.*

2067 The Introduction of Raphael to Leonardo Da Vinci. Allais, Sc.

2068 Christ Teaching Humility.

2069 Harvest in the Highlands. After *Edwin Landseer.*

2070 Life at the Seaside. Engraved by Sharpe.

2071 Christiana and her Children. From the painting by Huntington.

2072 Noah's Sacrifice. After *Maclise.*

2073 All-Hallow Eve. Engraved after *Daniel Maclise* by James Scott.

2074 The last days of Webster at Marshfield.

2075 Munich Gallery. Lithographs. Folio, on India paper. 2 pieces

2076 Munich Gallery. Lithographs. Folio, on India paper. 2 pieces

2077 Munich Gallery. Lithographs. Folio, on India paper. 2 pieces

2078 Munich Gallery. Lithographs. Folio, on India paper. 2 pieces

2079 Munich Gallery. Lithographs. Folio, on India paper. 2 pieces

2080 Munich Gallery. Lithographs. Folio, on India paper. 2 pieces

2081 Munich Gallery. Lithographs. Folio, on India paper. 2 pieces

2082 Munich Gallery. Lithographs. Folio, on India paper. 4 pieces

2083 Munich Gallery. Lithographs. Folio, on India paper. 4 pieces

2084 Munich Gallery. Lithographs. Folio, on India paper. 4 pieces

2085 Munich Gallery. Lithographs. Folio, on India paper. 4 pieces

2086 Munich Gallery. Lithographs. Folio, on India paper. 4 pieces

2087 Munich Gallery. Lithographs. Folio, on India paper. 4 pieces

2088 Munich Gallery. Lithographs. Folio, on India paper. 4 pieces

2089 Munich Gallery. Lithographs. Folio, on India paper. 4 pieces

2090 Munich Gallery. Lithographs. Folio, on India paper. 4 pieces

2091 *Mignard.* Engraved by SCHMIDT, after *Hyacinth Rigaud.* Fine.

2092 *Bossuet.* Engraved by DREVET, after *Rigaud,* his masterpiece.

2093 Louis XIV. Engraved by DREVET, after *Rigaud.* Superb impression, unfortunately without margin.

2094 George I., and George Prince of Denmark. Two very fine portraits. Folio. 2 pieces

2095 The White-haired Man. Engraved by MASSON, 1664. Fine impression.

2096 Frederick the Great, beautiful portrait, with companion. 2 pieces

2097 Le Tellier. Engraved after *Pierre Mignard*, by EDELINCK. Very find impression, without margin.

2098 Louis XVI. Engraved by BERVIC. Beautiful impression. Damaged but very neatly repaired.

2099 *Raphael.* Portrait of himself. Engraved by ROBERT STRANGE.

2100 Portraits. Engraved by NANTEUIL and BAUSE. 2 pieces

2101 Louis XV. Engraved by J. G. WILLE, a very good impression.

2102 Cardinal Mazarin. Engraved by NANTEUIL, original autograph of Mazarin on top margin.

2103 Portrait. Engraved by CHERAU after RIGAUD, and one other. 2 pieces

2104 Portrait. Beautiful proof after GERARD HONTHORST.

2105 *Wille.* Portrait of him, engraved by J. G. MULLER, and of Lowendahl by LARMESSIN. 2 pieces

2106 Cardinal Dubois. Engraved after *Rigaud* by DREVET, very fine.

2107 Francis Bosquet. Engraved by NANTEUIL.

2108 Old Portraits. 3 pieces

2109 *Titian.* Very scarce old portrait, 1587.

2110 *Edelinck.* Fine portrait of Court of Louis XIV., superb impression, without margin.

2111 Galloche. Engraved after *Tocque* by J. G. MULLER.

2112 *Salvator Rosa.* Two folio etchings. 2 pieces

2113 *Van Schuppen.* Holy Family, with two others. 3 pieces

2114 *Wille, J. G.* Musiciens Ambulans. Fine impression.

2115 *Wille, J. G.* The Good Woman of Normandy, and companion. A very fine pair. 2 pieces

2116 *Edelinck* and *Nanteuil.* "Moïse," after PHILIP OF CHAMPAGNE.

2117 Jupiter and Leda, and Narcissus, engraved by CONTE and BARTOLOZZI, a very beautiful pair. 2 pieces

2118 *Guido Reni.* Liberality and Modesty. Engraved by ROBT. STRANGE.

2119 Pygmalion. Engraved by LAUGIER after *Girodet-Trioson.* Beautiful India impression.

2120 Lucretia. Proof. Engraved by SHARP.

2121 *Wille, J. G.* The Satin Gown, old impression of this well known print.

2122 *Guido Reni.* Fortune. Engraved by ROBERT STRANGE.

2123 *Angelica Kauffman.* Portrait, engraved by RAPHAEL MORGHEN. Very fine impression.

2124 Belisarius. Engraved by AUGUST DESNOYERS.

2125 Danæ and Venus, well known engravings by R. STRANGE. 2 pieces

2126 *Rubens.* Mary Magdalene. Fine mezzotint by EARLOM.

2127 *Maratti.* Apollo and the Muses. Engraved by FACIUS. Good.

2128 *Guido Reni.* The Offerings of Love. Engraved by ROBERT STRANGE.

2129 *Rubens.* St. Francis Xavier. Old copper plate. Folio.

2130 The Lord of the Vineyard. Fine. Engraved in mezzotint by GILLBANK.

2131 English Historical Prints. In the time of Queen Catharine. 3 pieces

2132 The Raising of Lazarus. Folio copper plate, by AUDRAN.

2133 *Rubens.* Diana in the Chase. Engraved by BOLSWERT.

2134 *Raphael.* Ste. Cécile. Engraved by BEISSON.

2135 The Judgment of Paris. Engraved in mezzotint by EARLOM, and another fine print after *Howard.* 2 pieces

2136 *Gainsborough.* The Woodman, and companion engraving, and two landscapes after CLAUDE. 4 pieces

2137 Innocence. Engraved by BERVIC.

2138 *Raphael.* The Triumph of Galatea, and companion. Engraved by RICAOMME A fine pair. 2 pieces

2139 Landscapes, after *Wouverman*. 3 pieces

2140 *Angelica Kauffman.* The Vestal. Said to be her own portrait, and two other engravings. 3 pieces

2141 Mary and Elizabeth, after *Mignard;* and St. Peter. 2 pieces

2142 Head of Christ in outline; and another print. 2 pieces

2143 Old mezzotints. Mythological and otherwise. 5 pieces

2144 *Silenus.* Engraved by BOLSWERT; and two Madonnas, one an unfinished proof. 3 pieces

2145 *Del Sato.* La Madonna del Trono. Engraved by FELSING. Very fine.

2146 Angels appearing to the Shepherds. *Blœmœrt, Pinxt.* SÆNREDAM, Sc.

2147 Teniers' Kitchen. Engraved by MICHEL; and another fine interior. 2 pieces

2148 Belisaire. Engraved after *David* by MOREL. Fine impression.

2149 *Cipriani.* The Death of Dido; and another superb engraving by BARTOLOZZI. 2 pieces

2150 *Bartolozzi.* Miscellaneous. 4 pieces

2151 *Bartolozzi.* Venus attired by The Graces and Venus. Cupid and Satyr. 2 pieces

2152 *Bartolozzi.* Venus, Cupid, and Clytie. 3 pieces

2153 Lithographs, after *Troyon, Diaz, Rousseau,* and others. 29 pieces

2154 Curious old Copper Plates. 4 pieces

2155 Landscapes by *Bolswert, Vivares,* and others. 4 pieces

2156 Old Religious Prints. Fine. 4 pieces

2157 Landscapes after *Turner, Van de Velde, Perelle,* and others. 4 pieces

2158 La Fortune. After *Salvator Rosa* and *Belisarius.* Engraved by BETTELINI. 2 pieces

2159 *Poussin.* Moses Striking the Rock, and the Death of the Virgin. Folio. 2 pieces

2160 Various engravings after *Boucher, Fragonard,* and others. 5 pieces

2161 Landscapes after *Teniers, Mantua,* and others. 3 pieces

2162 Admiration of The Antique, and two other engravings. 3 pieces

2163 The Knife Grinder. Engraved after *Teniers;* and four other interesting subjects. 5 pieces

2164 The Bagpiper. Engraved after *Teniers;* and three others. 4 pieces

2165 The Storm. Engraved after *Horace Vernet;* and three others. 4 pieces

2166 The Leaning Tower of Pisa.

2167 St. Peter's, Rome. Interior view; and four others. 5 pieces

2168 Battle Scenes. Folio. 3 pieces

2169 Old Costumes. Folio. 2 pieces

2170 Thisbe, and Venus and Adonis. 2 pieces

2171 Old Copper-plates. Folio. 3 pieces

2172 *Beauvarlet.* The Death of Tancred. The Rape of the Sabines. After Poussin, and others. 5 pieces

2173 Hagar and Ishmael. Apollo and the Muses, and others. 5 pieces

2174 *Volpato.* Frescos from the Vatican. 10 pieces

2175 *Raphael.* The Third and last Part of the Loggie of the Vatican. Engraved by Volpato.

2176 The Miller's Daughter Engraved by Lemon, after *Thos. Faed.*

2177 The Blind Piper. Engraved by S. W. Reynolds, and another. Fine engraving. 2 pieces

2178 At the Fountain. Engraved by Chevalier, and another. Proof. 2 pieces

2179 A Literary Party at Sir Joshua Reynolds. Engraved by Thompson.

2180 Robinson Crusoe. Engraved by Lewis, after the well-known painting by *Alexander Fraser.*

2181 *Landseer.* The Highland Shepherd's Home. Engraved by Gibbon. A very beautiful print. Folio.

2182 Wellington. Fine portrait. Folio. Engraved by Cousins, after *Lucas.*

2183 Dutch Cottagers. The Burial of Harold, and the Villa of Lucullus. 3 pieces

2184 Bassanio and Portia. Engraved by Geo. T. Doo, after the painting by *Newton*. The Keeper's Daughter. Engraved by Ryall, after the painting by *Frith* and *Ansdell*. 2 pieces

2185 *Turner*. Italy. Superb India impression. Engraved by Willmore.

2186 St. Catharine. Engraved by Felsing. India impression. Folio.

2187 Penserosa. Engraved by Joubert. Very fine print.

2188 Pélerins. Engraved by Francois. Beautiful impression.

2189 Ideal Head. Engraved by Cousins. India proof, with stamp of The Printsellers' Association.

2190 Marguerite. Painted by *Ary Scheffer*. Engraved by Caron.

2191 The Weary Pilgrims. Good impression on India paper.

2192 Don Quixote, engraved by Manceau, and The Parting, engraved by Best. 2 pieces

2193 Confidence, and two others. 3 pieces

2194 York Minster. Fine view.

2195 Come Along. Engraved by Holl, after *Jenkins;* and The Villa Fountain. Two fine prints. 2 pieces

2196 The Trapper's Last Shot. Engraved after *Ranney* by Booth.

2197 The Tight Shoe, and a River Scene. Engraved by Lucas. 2 pieces

2198 The First Born. Beautiful engraving by Vernon, after *Cope*.

2199 A Water Party, engraved by Willmore, after *Chalon;* and The Villa Fountain, engraved by Forest, after *Leitch*. 2 pieces

2200 The Kittens, after the painting by *Meyerheim*; Berlin.

2201 The Young Caricaturist. Fine proof. Engraved by Giradet; and The Italian Shepherd Boy, engraved by Mandel. 2 pieces

2202 Evangeline. Engraved by James Faed, after the painting by *Thomas Faed*. Superb India proof.

2203 The Warrior and his Child. Engraved by Mandel. Fine.

2204 *Meissonier*. L'Amateur de Tableaux and Les Bons Amis. A very interesting pair by this artist. 2 pieces

2205 *Turner.* Mercury and Argus. Superb engraving. Folio. By WILLMORE.

2206 Two Landscapes, after *Lessing.* 2 pieces

2207 Landscape, after *Lessing.* India print.

2208 The Scenery of Central Italy. Lithographed from drawings by HENRY COOK, mounted on Bristol board. Fine set. Complete. 20 pieces

2209 *Stanfield.* Views in Italy and France. Proofs on India paper. 30 pieces

2210 English Annual Plates. Proofs. 10 pieces

2211 English Annual Plates. Many proofs. 15 pieces

2212 English Annual Plates. Many proofs. 20 pieces

2213 *Stanfield.* Views in Italy and France. Mostly proofs. 25 pieces

2214 *Hogarth.* A Catalogue of his original works, with portraits, specimens of his engravings, and an original autograph, with other matter. A curious lot.

2215 *Callot.* Portrait and original etchings. 17 pieces

2216 Art Miscellany. A collection of Portraits of Painters, an autograph letter of Henry Thomson, R. A., and other interesting data. 20 pieces

2217 Various old Prints. 17 pieces

2218 *Teniers.* Portrait and engravings after his works. 15 pieces

2219 *Martin de Vos.* A collection of curious plates, engraved by SADELER, CORN, GALLE, and others. 32 pieces

2220 *Oudry, J. B.* Hunting Scenes. 20 pieces

2221 *Berghem.* Cattle Scenes. 16 pieces

2222 Portraits of Painters. 10 pieces

2223 Miscellaneous old engravings. 25 pieces

2224 Miscellaneous old engravings. 18 pieces

2225 Portraits of Painters. 20 pieces

2226 *Teniers.* Portrait and curious specimens after his works. 17 pieces

2227 Miscellaneous scrap Prints. 25 pieces

2228 English Annual Plates, and others. 20 pieces

2229 English Annual Plates. Large paper. 20 pieces

2230 Portraits of Painters. 12 pieces

2231 Miscellaneous Portraits. Many among them very scarce. 15 pieces

2232 Miscellaneous Portraits. 12 pieces

2233 Scrap Prints. Illustrative of Daphne and Chloe, and others. 7 pieces

2234 Religious engravings, Madonnas, and others. 4 pieces

2235 Ceremony of a Nun taking the Veil, and companion. 2 pieces

2236 Venus and Cupid, and three others. 4 pieces

2237 Fine old Mezzotints. pieces

2238 Adoration des Rois. After *Paul Veronese*, and three others. 4 pieces

2239 Historical. Interesting Views of the French Revolution. 4 pieces

2240 Various old Prints. 7 pieces

2241 The Twelve Months. SADELER. A curious set. Complete. 6 pieces

2242 Diana Hunting, and other engravings by BARTOLOZZI. 5 pieces

2243 Statues from the antique. 21 pieces

2244 Miscellaneous. 5 pieces

2245 *Van Viet.* An original etching, and two fac-similes on glass. Framed. 3 pieces

2246 Wilson's Fugitive Sketches in Rome. Twelve lithographs. Folio. Complete in one volume.

2247 Lithographs. Various. 5 pieces

2248 Birdseye View of Paris.

2249 Views in France. Small folio Lithographs. 11 pieces

2250 Views of Boston; both folio. One very scarce. 2 pieces

2251 The Seven Ages of Shakespeare, and The Star Spangled Banner. Both illustrated. 2 pieces

2252 Lithographs on India paper. Elephant folio. Fine. 3 pieces

2253 Venus de Milo, and three others. 4 pieces

2254 The Loan of a Bite, after *Mulready*, and the First Earring, after *Wilkie*. 2 pieces

2255 Lithographs. Folio. Fine. 3 pieces

2256 Lithographs. Folio. Fine. 3 pieces

2257 Lithographs. Colored European Views. 19 pieces

2258 Lithographs. Various subjects. 5 pieces

2259 Lithographs. Artists' studies. 6 pieces

2260 Undine. After the painting by *Muller*.

2261 Venice. Engraved by MULLER.

2262 *Carlo Dolci.* The Christ Child, and two others. 3 pieces

2263 *Miss Eliza Peel.* Engraved by COUSINS, after *Landseer*. A beautiful proof.

2264 Jackson. Portrait, engraved by THOS. B. WELCH. Proofs in four states. 4 pieces

2265 The Water Lily. Mercy's Dream. Engraved by RITCHIE, and the Little Coquette. 3 pieces

2266 Henry IV. at the Tomb of Flora, and five other engravings. 6 pieces

2267 The Coronation of Marie de Medicis, after *Rubens*, and others. 4 pieces

2268 Art Journal Plates, and others. 25 pieces

2269 Colored Fruit Pieces. 6 pieces

2270 Foreign Portraits and Views. 15 pieces

2271 American Portraits, many proofs. 25 pieces

2272 Salmon Fishing, a pair. Painted and engraved by NEWTON FIELDING. 21 pieces

2273 American Portraits and Views. 14 pieces

2274 American Portraits. Folio. Proofs. 2 pieces

2275 Thorwaldsen. Fine portrait folio. Engraved after KRUEGER.

2276 Scott, General Winfield. Artist's proofs in three states. Engraved by THOS. B. WELCH. 3 pieces

2277 Grant, U. S. Artist's proof. Engraved by GUGLER.

2278 Washington. Artist's proofs in three states, outline in crayon and arms. 5 pieces

2279 Portraits of Painters, and others. 5 pieces

2280 Lithographs. Cattle Pieces. 2 pieces

2281 View of Mount Vernon, and a lot of old Philadelphia views. 7 pieces

2282 The Barber's Lesson, and others. 5 pieces

2283 Various old engravings. 5 pieces

2284 Small Annual Prints. 15 pieces

2285 Small Annual Prints. 20 pieces

2286 Original Drawings. Studies. Water colors, etc. 8 pieces

2287 Original Drawings. Studies. Water colors, etc. 4 pieces

2288 Original Drawings. Studies. Water colors, etc. 4 pieces

2289 Original Drawings. Studies. Water colors, etc. 4 pieces

2290 Original Drawings. Studies. Water colors, etc. 9 pieces

2291 Study from Life, by G. PERSICO. Very fine pencil drawing.

2292 Photographs. Various. 12 pieces

2293 Photographs. Various. 8 pieces

2294 Photographs. Marine Views. 7 pieces

2295 Photographs. Architectural. Folio. 15 pieces

2296 Photographs. Architectural. Folio. 15 pieces

2297 Photographs. After Meissonier. Fine. 6 pieces

2298 The Indian Tribes of North America. Complete in sixteen parts, slightly damaged and Part Four missing.

2299 Portfolio. Containing many old and curious engravings. 27 pieces

2300 Portfolio. Containing lithographs, engravings, and photographs. 28 pieces

2301 Decorative Subjects and Designs. 27 pieces

2302 Pen Drawings, by a Carmelite Monk at Augsburg. 6 pieces

2303 Portfolio and Stand. Elephant size.

2304 Folio Stand. Medium.

2305 Folio Stand. Medium.

2306 Portfolios. Small. 29 pieces

2307 Portfolios. Medium. 7 pieces

2308 Portfolios. Medium. 4 pieces

2309 Portfolios. Large. 3 pieces

2310 Portfolios. Extra large. 3 pieces

2311 Portfolios. Extra large.

2312 Portfolios. Large. 2 pieces

2313 John Gilpin, Engraved by WORTHINGTON after *Stothard*.

2314 Portrait, mounted in *passe-partout*. Very fine.

2315 English Historical Portraits. 15 pieces

2316 Miscellaneous scrap prints. 14 pieces

2317 Œdipe—*Giroust, Pinxt.* Morel, Sc. Fine print. Foxed.

2318 *Turner.* Ancient Italy, and Modern Italy. Superb India impressions. 2 pieces

2319 Télémaque. Engraved by Beauvarlet, and fine Landscape by Wollett. 2 pieces

2320 La Demande Acceptée, engraved by Bervic. Fine.

2321 The Vatican. Fine old engraving, elephant folio, 1774.

FINE ART

AND

ILLUSTRATED BOOKS.

Of the five hundred items described in the following pages, at least two-thirds are the choicest editions, — clean, and often uncut. The Ruskin's "Modern Painters" is peculiarly an illustration of this fact. The volumes which it is desirable to have in their first state on account of the plates (vols. 3, 4 and 5), are first editions; the two first volumes which were never illustrated, are chosen from the edition which exhibits the best typography. This work is supplemented by the writings of Burnet, Kugler, Bryan, Pilkington, etc., the Catalogue Raisonné of Smith, and the rare work on American Arts of Design by Dunlap.

Nearly every book in the collection has been chosen for the beauty of its illustrations. The best views of American and European scenery, including the fine works illustrated by Prout, Harding, Roberts, Bartlett, etc., etc., and the best poems illustrated by Meadows, Bartolozzi, Tenniel, Gilbert, Stothard, Westall, Maclise, Faed, and others.

The lovers of Antique Gems will find the choicest of European collections, including the Orleans and Smith cabinets; and the disciple of Izaak Walton will not only find the choice Pickering edition of the Complete Angler (1836), but a good selection of minor works on the same subject.

Among the larger books of engravings may be mentioned the superb plates after Vander Meulen, and the Musée Royal, Orleans,

Duchess de Berry, Farnese and Florence galleries, also a superb edition of Ovid, with exquisite plates. The exceedingly rare Vecellio's costumes is so seldom met with in earlier editions that the specimen here included should be well appreciated.

Every book has been described without unnecessary elaboration, and they will be on exhibition in time to afford collectors an opportunity of verifying the descriptions. Non-residents of this city may have any additional particulars on application to the auctioneers.

J. O. WRIGHT.

MONDAY EVENING'S SALE, NOV. 21st.

AT 7½ O'CLOCK, AT OUR ART ROOMS.

On exhibition on and after Tuesday, Nov. 15.

2322 ABELARD and HELOISE; Letters of, with an account of their Lives, Amours, and Misfortunes. *Plates by Van der Gucht.* 12mo, calf. London, 1788

2323 ACKERMANN (R.) WESTMINSTER ABBEY; its History, Antiquities, and Monuments. *With* 70 *finely colored engravings from Drawings by Pugin, Mackenzie, and others.* 2 vols. impl. 4to, half morocco extra, gilt top, uncut edges. London, 1812

2324 ADAM (Alex.) ROMAN ANTIQUITIES. 8vo, sheep. New York, 1814

2325 ÆSOP. FABLES D'ESOPE, avec sa Vie. 130 *copper plate etchings, the text also engraved.* 2 vols. in 4to, half morocco. Paris, n. d.

2326 ÆSOP. FABLES. New version, by the Rev. T. James. *Over* 100 *illustrations by Tenniel.* 8vo, cloth. London, 1848

A most elegant edition.

2327 AINSWORTH. LATIN DICTIONARY. 8vo, sheep. Philadelphia, 1818

2328 ALLIBONE (S. A.) CRITICAL DICTIONARY OF ENGLISH LITERATURE, and British and American Authors living and deceased down to the latter half of the nineteenth century, containing over 46,000 articles, and 40 Indexes. 3 vols. impl. 8vo, cloth, uncut. Philadelphia, 1859–71

This elaborate work is, without exception, the most complete and reliable of its kind that has yet appeared in the English or any other language. It comprises a Dictionary of English and American authors, with, in most cases, a succinct biography of each; a complete list of their works, with the dates of issue of all the different editions; extracts from the opinions of competent critics; copious Indices by which the student may ascertain what authors have written upon the particular subjects in which he is interested.

2329 Allom's China, in a Series of Views, displaying the Scenery, Architecture, and Social Habits of that Ancient Empire. *About* 150 *fine plates, by T. Allom,* with Descriptions by Wright. 4 vols. in 2, 4to, red morocco extra, gilt edges. London, n. d.

2330 Allom. Constantinople, and the Scenery of the Seven Churches of Asia Minor. *Illustrated in a series of Drawings from nature by T. Allom, nearly* 100 *fine Engravings,* with Description, and historical Account of Constantinople by Dr. R. Walsh, 2 vols. 4to, red morocco extra, gilt edges. London, n. d.

2331 Allom (T.) Views in the Tyrol. 45 *steel plates and a map.* 4to, cloth. London, n. d.

2332 Allom's Constantinople, with the plates removed from Vol. 1. 2 vols. 4to, half morocco. London, n. d.

2333 Alston (J. W.) Hints in the Study of Landscape Painting. 10 *plates.* 12mo, boards. *Rare.* London, n. d.

2334 American Shooter's Manual. 12mo, boards, uncut. Philadelphia, 1827

ANGLING BOOKS.

2335 Angler in Ireland: in the Summer of 1833. *Map, etc.* 2 vols. crown 8vo, boards, uncut. London, 1834

2336 Angler's Souvenir, by P. Fisher, Esq [W. A. Chatto.] *With upwards of* 60 *beautiful steel Engravings, and every page surrounded by appropriate woodcut devices.* Fcap. 8vo, calf, gilt edges. London, 1835

2337 Angler's Almanac for 1848. *Woodcuts.* 18vo. New York, 1848

2338 Best's Art of Angling. 12th ed., revised by Jackson. *Illustrated.* 12mo, cloth. London, 1838

2339 Blaine (D. P.) Encyclopædia of Rural Sports; or, complete Account of Hunting, Shooting, Fishing, Racing, etc. *With upwards of* 600 *woodcuts, from drawings by Alken and Landseer.* Thick 8vo, cloth. London, 1840

2340 Book of Fishes: Art of Angling; Angler's Guide, etc. 7 vols. 12mo, etc.

2341 Brookes (R.) Art of Angling. 135 *woodcuts*. Post 8vo, calf. Third edition. London, 1770

2342 Colquhoun (J.) The Moor and the Loch, with an Essay on Loch-Fishing. *Illustrated*. 8vo, cloth. London, 1841

2343 Davy (Sir Humphry). Salmonia: or, Days of Fly Fishing, in a series of Conversations; with some Account of the Habits of Fishes belonging to the Genus Salmo. *Woodcuts*. Fcap. 8vo, cloth. Philadelphia, 1831

2344 Hofland (T. C.) British Angler's Manual; or, the Art of Angling in England, Wales, Scotland, and Ireland. *Numerous fine engravings and woodcuts*. Damaged. Post 8vo, half morocco. London, 1839

2345 Medwin (T.) Angler in Wales; or, Days and Nights of Sportsmen. *Engravings*. 2 vols. 8vo, boards, uncut. London, 1834

2346 Penn (R.) Maxims and Hints for an Angler, and Miseries of Fishing. *Woodcuts*. Post 8vo, cloth. London, 1839

2347 Rennie (J.) Alphabet of Scientific Angling. *Woodcuts*. 12mo. cloth. London, 1833

2348 Ronalds (A.) Fly-Fisher's Entomology. *With 20 plates, representing over 120 different Flies. Beautifully colored*. 8vo, cloth. London, 1839

2349 Salter (T. F.) Angler's Guide. *Portrait and 83 woodcuts*. 8vo, boards, uncut. Seventh Edition. London, 1830

2350 Salter. Angler's Guide, with the Art of Trolling for Jack or Pike. *Illustrated*. 12mo, paper covers. London, n. d.

2351 Smith (J. V. C.) Natural History of the Fishes of Massachusetts. *Woodcuts*. Post 8vo, boards. Boston, 1833

Embraces "A Practical Essay on Angling."

2352 South (Theo.) Illustrated Fly-Fisher's Text-Book. *With exquisite illustrations on steel*. 8vo, cloth, uncut. London, 1841

2353 WALTON AND COTTON. COMPLETE ANGLER; or, the Contemplative Man's Recreation; being a Discourse of Rivers, Fish Ponds, Fish and Fishing, written by Izaak Walton; and instructions how to angle for a Trout or Grayling in a Clear Stream, by Charles Cotton; with Original Memoirs and Notes by Sir Harris Nicolas, C.M.G. *Portraits, Views, and Engravings of Fish by Stothard and Inskipp.* 2 vols. imp. 8vo, half morocco, gilt edges. *Very scarce.*
William Pickering, London, 1836

This is, without doubt, the most beautifully illustrated edition of "Honest Izaak's" charming Pastoral ever published. To the publisher, Mr. Pickering, its production was literally a labor of love. Neither time nor expense were spared to render it worthy of the arts and the importance of the subject; and the result was a union of literary and artistic talent which has rarely been equaled and never surpassed.

"A work the most singular in its kind, breathing the very spirit of contentment, of quiet and unaffected philanthropy, and interspersed with some fine relics of old poetry, songs and ballads."—BOWLES.

2354 WALTON and COTTON. COMPLETE ANGLER. Edited by Major. *Portraits, plates, and woodcuts.* Post 8vo, red morocco. London, 1844

2355 WALTON and COTTON. COMPLETE ANGLER. Lives, etc., by Hawkins. Edited by Rennie. *Portrait.* Post 8vo, cloth. London, 1836

2356 WALTON and COTTON. COMPLETE ANGLER, with Notes and Lives. *Portraits, plates, and woodcuts.* Crown 8vo, half morocco, gilt top, uncut edges. London, 1842

2357 WALTON and COTTON. COMPLETE ANGLER. Miniature edition. *Frontispieces.* 2 vols. 32mo, morocco, gilt.
London, 1837

2358 WILSON (J.) THE ROD AND THE GUN. *Beautifully illustrated.* Crown 8vo, cloth, uncut.
Edinburgh, 1840

GEMS.

2359 ANTIQUE GEMS. Gemmæ Selectæ Antiquæ e Museo Jacobi de Wilde. *Etched portrait and* 50 *plates, each containing four specimens.* 4to, calf. Amst. 1703

Presentation copy with autograph.

2360 Antique Gems. Veneres uti observantur in Gemmis Antiquis. 70 *plates of an erotic character.* Small 8vo, red morocco, gilt edges. Lugd. Batv. n. d.

2361 La Chau et Le Blond. Description des principales Pierres Gravées du Cabinet du Duc d'Orléans. *With 237 beautiful engravings by St. Aubin after designs by Cochin.* 3 vols. folio, half calf extra. *Scarce.*
Paris, 1780–84

Fine copy. The plates are bound separately.

2362 ENGRAVED GEMS. Dactyliotheca Smithiana. Historiam Glyptographicam, auctore A. F. Gorio. 100 *fine plates, engraved by Brustolon.* 2 vols. folio, calf. Venetiis, 1767

Exceedingly rare.

2363 Antique Gems. Museium Odescalchium sive Thesaurus Antiquarum Gemmarum. *Bartolo's fine plates,* 102 *in number.* 2 vols. folio, half calf.
Romæ, 1751–52

2364 Stosch (Phillippe de). Pierres Antiques Gravées, sur lesquelles les Graveurs ont mis leurs noms. Dessinées et gravées en cuivre par Bernard Picart. Expliquées par M. Phillippe de Stosch. Text in Latin and French. *Containing 70 large plates by Picart and several vignettes, brilliant impressions.* Folio, old calf.
Amsterdam, 1724

Fine copy. "Ouvrage assez recherché."—Brunet. From the Heber Library.

2365 [Gems]. Gemmæ et Sculpturæ Antiquæ depictæ ab L. Augustino; add. earum Enarratione, in Lat. versa ab J. Gronovio. *Nearly 270 engravings from antique Gems, Statues, etc.* 2 vols. small 4to, vellum.
Amst. 1685

2366 Ancient Ballad of Chevy Chase. *With* 12 *plates by J. Franklin.* 4to, cloth. London, 1836

2367 [Apperly.] The Chase, the Turf, and the Road, by "Nimrod." *Portrait by Maclise, plates by Alken.* 8vo, cloth, uncut. London, 1837

2368 [Apperly.] Nimrod's Northern Tour. 8vo, cloth, uncut. London, 1838

2369 Arabian Nights' Entertainments. Translated from the Arabic, with copious Notes, by E. W. Lane. *Illustrated by many hundred Engravings on wood, from Original Designs by William Harvey. Illuminated titles by Owen Jones.* 3 vols. 8vo, half morocco, gilt edges.
Murray, London, 1847

"Mr Lane's version is, beyond all doubt, a most valuable, praiseworthy, painstaking, learned, and delightful work. The Notes throw more light upon the mystery of . rab Life than perhaps all other works in the language."

2370 ART UNION JOURNAL, from 1849 to June, 1861, inclusive. *Several thousand exquisitely beautiful engravings and woodcuts.* 11½ vols. roy. 4to. 6 vols. cloth, 5½ vols. unbound. London, 1849–61

This exceedingly beautiful and interesting work comprises the most extensive and elegant illustrations of the modern British School of Painting and Sculpture, and other Fine Arts, ever published.

2371 Art Journal; 21 *numbers, with* 55 *steel plates.* 4to, unbound. London, 1854

2372 Atlas. Cabinet Atlas. 42 *colored maps.* 4to, half morocco. Philadelphia, 1830

2373 Autograph Etchings by American artists; 12 *photo. illustrations after Durand, Darley, Kensett, Boughton, etc.* 4to, cloth. New York, 1859

2374 Babes in the Wood, in Verse (by Lady Waterford), *elegantly printed in Black letter, on Drawing Paper, and illustrated with beautiful tinted engravings.* Roy. 4to. Extra bds. gilt leaves. London, 1849

2375 Barnard (George). The Theory and Practice of Landscape Painting in Water-Colors. *Illustrated by a series of* 26 *Drawings and Diagrams in Colors, and numerous woodcuts.* Imp. 8vo, cloth, gilt. London, 1855

2376 Barry (Jas., *Historical Painter*): Works; including his Correspondence with Burke, Essays, Lectures, etc., with Life. *Portrait and numerous engravings.* 2 vols. 4to, calf. London, 1809

2377 Bartlett (J. R.) Literature of the Rebellion: a Catalogue of Books, Pamphlets, etc., relating to the Civil War in the United States, together with works on American Slavery, etc. Roy. 8vo, uncut. Boston, 1866

2378 BARTLETT (W. H.) AMERICAN SCENERY; or, Land, Lake, and River Illustrations of Transatlantic Nature. *From Drawings by W. H. Bartlett, Engraved in the first style of Art.* 2 vols. 4to, *mor.*, gilt edges. London, 1840

2379 BARTLETT. CANADIAN SCENERY Illustrated, with Descriptions by N. P. WILLIS. 120 *beautiful and highly finished engravings, from drawings by W. H. Bartlett.* 2 vols. 4to. morocco extra, gilt edges. London, 1842

2380 BARTLETT. IRELAND, its Scenery and Antiquities, with Descriptions by Stirling Coyne. 120 *highly finished engravings, from Drawings by W. H. Bartlett.* 2 vols. 4to, morocco extra, gilt back and sides. London, 1838

2381 BARTLETT. SYRIA, the HOLY LAND, and ASIA MINOR. *Illustrated in a series of* 120 *fine engravings on steel, after Drawings from Nature by Bartlett, Purser, and Allom,* GOOD IMPRESSIONS, with Descriptions by J. CARNE. 3 vols. 4to, half morocco. London, 1836

2382 BARTLETT. BEATTIE'S (Dr.) SCOTLAND ILLUSTRATED in a Series of Views, by Allom, Bartlett, and M'Cullough. 120 *beautiful, and highly finished engravings,* ORIGINAL IMPRESSIONS, with Descriptions. 2 vols. 4to, gilt edges, morocco extra. London, 1838

2383 BARTOLI et BELLORI. Le Pitture Antiche del Sepolcro de Nasonii nella via Flaminia. 35 *plates.* Folio, vellum. Roma, 1680

2384 BARTOLOZZI. ITALIAN SCHOOL OF DESIGN. A Series of Select Studies engraved by F. Bartolozzi and others, from the Original Pictures and Drawings of Guercino, Michael Angelo, Domenichino, the Carracci, Da Cortona, Maratti, etc. *With* 91 *plates.* Folio, half red morocco, gilt edges. London, 1842

2385 BATES (S. P.) MARTIAL DEEDS OF PENNSYLVANIA. *Numerous steel portraits and plates.* Roy. 8vo, half calf extra, gilt edges. Philadelphia, 1875

2386 BATES. The same on LARGE PAPER, printed within red borders. 4to, brown morocco antique, gilt edges. Philadelphia, 1875

2387 BARON MUNCHAUSEN'S Adventures. *Curious plates.* Post 8vo, cloth. London, n. d.

2388 BEATTIE (Wm.) THE DANUBE Illustrated; its History, Scenery, and Topography. *With nearly* 120 *highly-finished Engravings from Drawings by Bartlett, and numerous beautiful woodcuts.* FINE EARLY IMPRESSIONS. Thick 4to, morocco extra, gilt edges. London, 1844

2389 BEATTIE. THE DANUBE. Another copy. Half morocco, gilt top, uncut edges. London, 1844

2390 BEATTIE (W.) CASTLES and ABBEYS of England from the National Records, Early Chronicles, and Standard Authors. Both Series *illustrated by upwards of* 400 *Engravings on steel and wood.* 2 vols. imp. 8vo, green morocco extra, gilt edges. London, 1842

A beautiful and very interesting national work, illustrating the oldest and most famous of the Castles and Abbeys.

2391 BECKFORD (P.) CHART, illustrating the Architecture of Westminster Abbey, folded in small 4to case, red cloth.

2392 BECKFORD (P.) THOUGHTS UPON HUNTING. *Woodcuts.* 8vo, calf, gilt. London, n. d.

Beckford has always been considered by the sporting world an unquestionable authority on everything relating to hunting. "He has so well described our present practice of hunting, and given such solid and rational advice on the subject, that his treatise has, from the day of its publication, become a general text-book."—*British Field Sports.*

2393 BELL (Sir Charles). The ANATOMY and PHILOSOPHY of EXPRESSION as connected with the Fine Arts. *With numerous Illustrations.* Impl. 8vo, cloth, leaves loose. London, 1844

2394 BELL (J.) NEW PANTHEON; or, Historical Dictionary of the Gods, Demi-Gods, Heroes, and Fabulous Personages of Antiquity. *Many fine Engravings after Antique Statues, etc.* 2 vols. 4to, calf. London, 1790

The most useful body of Mythology in the Language.

2395 BELLORI. TRIUMPHAL ARCH OF AUGUSTUS. Vetrus Arcus Augustorum Triumphis insignes, ex reliquiis quæ Romæ adhuc supersunt, etc. 52 *fine old copperplate Illustrations.* Folio, half morocco. Romæ, 1690

"Ouvrage recommandable à cause des belles planches qu'il continent."—*Brunet.*

2396 BELLORI et BARTOLI. SIGISMUNDI AUGUSTI Mantuam adventis profectis ac Triumphas. 25 *plates after Julius Romano.* Folio, boards. Romæ, 1680

2397 Béranger's Songs in English, with Life, etc. 12mo. Half gilt. Philadelphia, 1844

2398 Bewick (Thos.) History of Quadrupeds, *with good impressions of the famous woodcuts* (*upwards of* 200). Royal 8vo, calf. Newcastle, 1800

Large paper copy of the Fourth Edition. Portrait inserted.

2399 Bewick. General History of Birds and Quadrupeds. 128 *woodcuts*. 8vo, sheep. Philadelphia, 1824

2400 Billings (R. W.) Baronial and Ecclesiastical Antiquities of Scotland. Containing 260 *plates of Old Abbeys, Castles, Cathedrals, Churches, Towers, Priories, Universities, Houses, Hospitals, Nunneries, Palaces, Chapels, and Colleges of Baronial and Architectural Antiquity*, with descriptive Letterpress detailing the Locality, History, Legends, etc., of each. 4 vols. 4to, cloth. Plates loose. London, 1852

Mr. James Fergusson, in the new edition of his History of Architecture in all Countries, writes of Mr. Billings's work as "that beautiful work by R. W. Billings, entitled the Baronial and Ecclesiastical Antiquities of Scotland, which is certainly the most correct and beautiful that has yet appeared on the subject."

2401 Biographical Encyclopædia of Pennsylvania of the nineteenth century. 100 *steel portraits*. 4to, morocco antique, gilt edges. Philadelphia, 1874

2402 Blair (H.) Lectures on Rhetoric, etc. *Portrait*. 8vo, sheep. New York, 1814

2403 Boissardo. Antiquitatum Romanorum. 150 *fine plates by De Bry*. Folio, parchment. Francfurt, 1600

2404 Book of Nature. The Animal Kingdom : *profusely illustrated by colored and plain plates, etc.* 2 vols, 4to, half calf. Philadelphia, 1834

2405 Book of the Months. *Beautifully illustrated by Harvey*. Post 8vo, cloth, uncut. London, 1844

2406 Book of the Poets, from Chaucer to Lady Hastings, with Essays on English Poetry. *Numerous very beautiful engravings*. 2 vols. 8vo, half morocco, gilt. London, 1842

2407 Boyd (P.) Book of Ballads, from the German. *Beautifully printed and illustrated*. 8vo, cloth. Dublin, 1848

2408 Boyer. French and English Dictionary. 2 vols. 8vo, sheep. Paris, 1821

2409 Brainerd (Rev. Thomas). Life of, by M. Brainerd. *Portrait.* 12mo, cloth. 3 copies. Philadelphia, 1870

2410 Brand (J.) Popular Antiquities. Revised and enlarged by Sir Henry Ellis. 3 vols. post 8vo, cloth. London, 1848

2411 British Naturalist. *Woodcuts.* 2 vols. post 8vo, cloth. London, 1830

2412 Brockett and Vaughan. Woman's Work in the Civil War. 16 *steel plates.* 8vo, half calf, gilt. Rochester, 1867

2413 Brockett. Another Copy. Half calf, gilt.

2414 Brockett and Vaughan. Another Copy, *with autograph letter of the author inserted.* Calf extra, gilt edges. Philadelphia, 1867

2415 Brooks (C. T.) The Jobsiad: a Grotesco-Comico-Heroic Poem. *Illustrated.* 12mo, cloth. Philadelphia, 1863

2416 Brown (Thomas). Philosophy of the Human Mind. 3 vols. 8vo, boards. Andover, 1822

2417 Browne (J.) History of the Highlands and of the Highland Clans, with an extensive Selection from the hitherto inedited Stuart Papers, *with 66 Engravings, those of Tartans colored, besides numerous woodcuts.* 4 vols. royal 8vo, cloth. London, 1851

2418 Brulliot (F.) Dictionnaire de Monogrammes, Chiffres, Lettres initiales. et Marques figurées sous lesquels les plus célèbres Peintres, Dessinateurs, et Graveurs ont designé leurs noms. Both parts complete, with the Supplements. *Many hundred engraved Marks, Monograms, etc.* 4to, boards. Rare. Munich, 1832

2419 Bryan. Dictionary of Painters and Engravers, Biographical and Critical, with List of their Works. *Portraits and Engravings of the Ciphers, Monograms, and Marks used by each Engraver.* 2 vols. 4to, calf, neat. London, 1816

"A most valuable work, characterized by accuracy, research, and ability. The sketches are admirably written; forming a compendium and index of arts and artists, unequaled as far as we know, in any language."—*Lit. Gaz.*

2420 Bryan (Michael). Biographical and Critical Dictionary of Painters and Engravers. Revised by Stanley. *Portrait and Monograms.* Imp. 8vo, cloth. London, 1849

2421 Buchanan (W.) Memoirs of Painting. 2 vols. in 1, 8vo, half calf. London, 1824

2422 Bulwer-Lytton (Lord). Leila ; or, the Siege of Granada, also Calderon the Courtier. *Illustrated with 16 beautiful Engravings from Drawings by eminent Artists.* 8vo, morocco extra, gilt edges. London, 1847

2423 Bulwer-Lytton (Lord). Pilgrims of the Rhine. *With Numerous beautiful Engravings from original Drawings by D. Maclise and D. Roberts.* 8vo, morocco extra, gilt edges. London, 1840

2424 Bunyan's Pilgrim's Progress, *a Series of 22 Illustrations to, by H. C. Selous, engraved in outline for the London Art Union.* Oblong folio, half morocco. London, 1844

2425 Burger's Leonora, Illustrated by Maclise. Trans. in Verse by Julia Cameron, *elegantly printed in Gothic type on thick paper, every page surrounded by Floriated Borders, with Illustrations.* 4to, cloth. London, 1847

2426 Burke (J. & J. B.) Encyclopædia of Heraldry of England, etc. *Illuminated Frontispiece.* Royal 8vo, cloth. London, 1851

2427 Burnet (J.) Treatise on Painting, in four parts, viz.: On the Education of the Eye ; and Practical Hints on Composition, Chiaroscura, and Color. *With 130 Etchings from celebrated Pictures of the Italian, Venetian, Flemish, Dutch, and English Schools, some colored, also woodcuts.* 4 vols. 4to, boards, uncut. London, 1837–45

"A more interesting work than his 'Practical Hints on Painting' has never come under our notice. To the professor these remarks must be invaluable ; and the library of no lover of the Fine Arts can henceforth be considered complete without Mr. Burnet's work."—*Literary Gazette.*

2428 Burnet. Landscape Painting in Oil Colors, explained in Letters on the Theory and Practice of the Art, by John Burnet. *Illustrated by Examples from the several Schools ; tinted plates.* 4to, cloth. London, 1849

2429 Burnet. Illustrated Edition of Sir Joshua Reynolds' Lectures on Painting, with valuable Notes by the Editor, etc. 12 *fine Plates after the Great Masters.* 4to, cloth.
London, 1842

"His admirable Discourses contain such a body of just criticism on an extremely difficult subject, clothed in such perspicuous, elegant, and nervous language, that it is no exaggerated panegyric to assert that they will last as long as the English tongue, and contribute not less than the productions of his pencil, to render his name immortal."—*Northcote.*

2430 Burnet. Turner and his Works, Illustrated with Examples from his Pictures, and critical Remarks on his Principles of Painting, by J. Burnet, with Memoir by Peter Cunningham. *Numerous Plates,* and Catalogue of Pictures exhibited at the Royal Academy, etc. 4to, cloth.
London, 1852

2431 Burnet (J.) Rembrandt and his Works, comprising an Account of his Life, with a critical Examination into his Principles and Practice of Design, Light and Shade, and Color. *With fine Examples from his Etchings, by J. Burnet.* 4to, cloth. London, 1849

2432 Burnet. Practical Essays on various Branches of the Fine Arts, with Inquiry into the Principles and Practice of Sir David Wilkie. *Frontispiece.* Post 8vo, cloth.
London, 1848

2433 Burnet. Practical Hints on Portrait Painting, *Illustrated by Examples from Vandyke and other Masters.* 12 *Plates.* 4to, cloth. London, 1850

2434 Burns (R.) Works, with Life by Cunningham. *Portrait, etc.* Royal 8vo, cloth. London, 1845

2435 Burns (R.) Tam o'Shanter, *with 7 highly finished steel Engravings by Stocks and Stephenson, after the beautiful paintings of* John Faed. *Proofs on India paper.* Folio, fancy boards.
Edinburgh, 1855

2436 Burns (R.) Soldier's Return, *with 6 highly finished Engravings by Lemon, Stocks, etc., after the beautiful paintings by* J. Faed. Folio, cloth. Edinburgh, 1857

2437 Burns (R.) Auld Lang Syne, *with 5 highly finished Engravings by Stocks, etc., after the beautiful paintings by* Sir G. Harvey. Proofs on India paper. Folio, cloth. 1859

2438 Burns (R.) Illustrated Songs, *with 5 highly finished Engravings on steel, by Stocks, etc., after Paintings by* Nasmyth, Harvey, Nicol, etc., and portrait. Proofs on India paper. Folio, cloth. Edinburgh, 1861

2439 Burton (E.) Description of the Antiquities, etc., of Rome. 2 vols. in 1, post 8vo, vellum. Florence, 1830

2440 Byron (Lord). Works. 4 vols. 8vo, calf. London, 1820

First collected edition.

2441 Byron. Childe Harold, with the Notes. Murray's beautiful Illustrated Edition, *printed on thick paper, with 62 exquisite vignette Engravings by Finden.* Royal 8vo, boards, uncut. London, 1841

Perfect gems of the Art of Engraving; from pictures by Creswick, Warren, and other eminent painters.

2442 Byron. Thirty Illustrations to Childe Harold, from the Original Drawings by Tenniel, Cope, Ansdell, etc. 4to, boards. London, 1855

2443 Byron. Poems. Illustrations to. 21 *plates by Richter, etc.*, in 8vo, morocco, case.

2444 Cabinet of Natural History. American Rural Sports, *with numerous illustrations on steel and wood, some colored.* 2 vols, 4to, boards, uncut. Philadelphia, 1830-2

2445 Clarabella (Baroness de). Evenings at Haddon Hall; *with 24 exquisite illustrations by Cattermole.* Royal 8vo, cloth gilt. London, 1848

Original edition; scarce.

2446 Callcott (Mrs.) Essays towards the History of Painting. Crown 8vo, half russia, gilt top, uncut edges. *Moxon*, London, 1836

Complete with the Continuation by Lady Callcott, 1838.

2447 Callot (J.) Miseries of War: *a series of 18 etchings by this celebrated artist.* Oblong 4to, unbound. Rare. n. d.

2448 Campbell (Thomas). Poetical Works. Elegantly printed on thick paper, *and illustrated with 20 exquisitely beautiful Engravings from Designs by Turner.* Square 8vo, morocco, extra, gilt leaves. *Moxon*, London, 1837

2449 Campbell. Pilgrim of Glencoe, and other Poems. *Frontispiece and vignette.* Square 8vo, red morocco, gilt edges. London, 1842

2450 Canadian Scenery, Illustrated. 120 *fine Engravings from Drawings by W. H. Bartlett,* with Descriptions by N. P. Willis. 2 vols. 4to, half morocco, gilt tops, uncut edges. London, 1842

2451 Canova's Works in Sculpture and Modeling, with Descriptions by the Countess Albrizzi, and Life by Cicognara. 100 *beautiful outline Engravings by H. Moses and portrait by Worthington.* 2 vols. impl. 8vo, half morocco. London, 1824

2452 Carlyle (T.) German Romances. 2 vols. 12mo, cloth. Boston, 1841

2453 Carne (J.) Journal of a Tour through Switzerland and Italy. 8vo, cloth. London, 1840

2454 Carter's Ancient Sculpture and Painting now remaining in this Kingdom, from the earliest period to the Reign of Henry VIII. 120 *large Engravings* (*some colored*), *original impressions.* Roy. folio, half morocco, gilt top, uncut. London, 1838

2455 Carter's Universal Traveller. *Numerous maps and plates.* Folio, calf, no title. 17—

2456 Catalogue of the London Exhibition of 1851. *Profusely illustrated.* 4to, unbound. London, 1851

2457 Caulfield (J.) Calcographiana; the Printseller's Chronicle and Collector's Guide to the Knowledge and Value of Engraved British Portraits. *Portrait.* 8vo, boards uncut (only 350 copies printed). London, 1814

2458 Cellini (Benvenuto). Memoirs of. Translated by Thomas Roscoe. *Portrait.* Post 8vo, cloth. London, 1850

2459 Cervantes. Don Quixote. Translated by Jarvis. *Profusely illustrated by Tony Johannot.* 3 vols. royal 8vo, cloth, uncut. London, 1837

2460 Cervantes. Don Quixote. 4 vols. 16mo, sheep. New York, 1814

2461 Chaffers (W.) Marks and Monograms on Pottery and Porcelain of the Renaissance and Modern Periods, with Historical Notices of each Manufactory; and the Vasa Fictilia of the Greek, Romano-British, and Mediæval Eras. Sixth edit., enlarged, *with* 3000 *Potters' Marks and Illustrations.* Thick roy. 8vo, cloth, gilt top. London, 1876

2462 CHAFFERS. HALL MARKS ON GOLD AND SILVER PLATE, with fac-similes of the stamps of Standard Plate of English and Foreign Manufacture. Fifth Edition, revised and considerably augmented. Roy. 8vo, cloth. London, 1875

Contains also Tables of annual date letters, employed in the principal Assay Offices of Great Britain and Ireland.

2463 CHAMIER (Capt.) THE ARETHUSA. 2 vols. 16mo, boards. Philadelphia, 1837

2464 CHANTS ET CHANSONS POPULAIRES ; Notices par Dumersan ; Accompagnement de Piano par H. Collet. *Profusely illustrated by steel Engravings after designs by E. de Beaumont, Boilly, Daubigny, Meissonnier, Staal, etc.* Large and thick imperial 8vo, morocco, gilt edges. Paris, s. d.

In this fine edition the whole of the Chants and Chansons are engraved, in conjunction with the illustrations.

2465 CHAUCER (G.) CANTERBURY TALES; with an Essay on his Language and Versification, Notes, Glossary, etc., by T. TYRWHITT, second edition, finely printed in large type. *Portrait.* 2 vols. 4to, half russia, gilt top, uncut edges. Oxford, 1798

"By far the BEST EDITION of the Canterbury Tales is by Thomas Tyrwhitt, who has prefixed to them an Essay and Introduction which, with the learned Notes and Glossary, add much to the value of the work."

2466 CHESTERFIELD (Lord). LETTERS TO HIS SON. 4 vols. post 8vo, boards, uncut. London, 1821

2467 CHRISTMAS WITH THE POETS. Songs, Carols. etc. *Beautifully printed within gold borders, with 50 illustrations by Birket Foster.* Royal 8vo, morocco extra, gilt edges. London, 1851

First edition.

2468 CLAUDE'S LIBER VERITATIS. 300 *Prints after the original Designs of Claude, in the collection of the Duke of Devonshire, the British Museum, etc., engraved by Earlom, in the manner and taste of the originals, and portrait of Claude,* FINE IMPRESSIONS. 3 vols. folio, half morocco, gilt edges (pub. £31 10s.). London, 1819

The plates in this copy are beautiful impressions.

2469 COLERIDGE (S. T.) RIME OF THE ANCIENT MARINER. *Illustrated in 20 plates by* J. N. PATON *for the* ART UNION OF LONDON, with the Poem. Oblong folio, cloth. London, 1863

2470 Colleen Bawn, Johnson's Dictionary, Lionel Wakefield, 2 vols. ; Paul and Virginia, Tooke's Pantheon, Table Talk, etc., 10 vols. 16mo. n. d.

2471 Collins (W., *R. A.*) Memoirs of the Life of, with selections from his Journals and Correspondence, by his Son. *Portrait and vignettes from his pictures.* 2 vols. post 8vo, cloth. London, 1848

2472 [Combe.] Tour of Dr. Syntax in Search of the Picturesque. *Illustrated by "Crowquill."* Post 8vo, cloth. *Scarce.* London, 1844

2473 Cooke (W. B.) Views in London and its Vicinity, 48 *highly finished Engravings by G. and W. B. Cooke, from Drawings by* Callcott, Stanfield, Prout, Harding, Roberts, etc. Royal 4to, cloth. London, 1834

2474 Cooper (Sydney). Cattle Subjects: Sheep, Cows, Oxen, Bulls, Goats, Horses, Asses, etc., for the Embellishment of Landscapes. 32 *plates.* Oblong folio, half bound. London, n. d.

2475 Cooper (T. S.) Subjects of Cattle, etc. Designs for Pictures. 26 *large and beautiful tinted plates, exhibiting characteristic groups of Cattle, drawn from nature by this celebrated Painter.* Impl. folio, half morocco. London, 1839

2476 Cooper. Drawing Book of Animals, etc. 32 *plates.* Oblong 4to, boards. London, 1836

2477 Costello (Miss). Rose Garden of Persia, being Poetical Translations from Sadi, Hafiz, and other celebrated Persian Poets. *Very elegantly printed, each page decorated with borders in gold and colors.* Post 8vo, boards, uncut. London, 1845

2478 Costume, The Book of ; or, Annals of Fashion, from the earliest period to the present time, by a lady of Rank (Countess Blessington). *Illustrated with upwards of two hundred engravings on wood, by eminent artists.* 8vo, cloth, uncut. *Colburn,* London, 1847

2479 Costumes of the Popes and their retinue. 30 *plates in gold and colors.* 12mo, cloth. n. d.

2480 Cruikshank's Universal Songster; the largest Collection of the most popular ancient and modern English Songs (*upwards of* 5,000), *with* 87 *humorous Engravings on steel and wood, by George and Robert Cruikshank.* 3 vols. 8vo, cloth, uncut. London, n.d.

2481 [D.] Account of all the Pictures exhibited in the British Institution from 1813 to 1823. Crown 8vo, boards, uncut. London, 1828

2482 D. (W.) Ligan; a Collection of Tales and Essays. 12mo, cloth. Philadelphia, 1857

2483 David (F. A.) Museum de Florence, ou Collection des Pierres Gravées, Statues, Médailles et Peintures en le Cabinet du Gran Duc de Toscane. *Upward of* 600 *Engravings of Statues, Pictures, Medals, Gems, etc.*, by David. 8 vols. 4to, half morocco. Paris, 1787–1802

2484 Da Vinci (L.) Treatise on Painting, with Life, etc. *Portrait and* 34 *plates.* 8vo, calf. London, 1721

2485 Da Vinci. Treatise on Painting. Trans. and Digested under proper Heads, by J. F. Rigaud, R.A., with Life by J. W. Brown. *Portrait and* 22 *plates of the Human Figure, besides other cuts.* Post 8vo, cloth. London, 1835

2486 Deceased British Artists. *A Series of* 30 *plates by Linton.* 4to, cloth. *Art Union,* London, 1860

2487 Deceased, etc. The same, minus plates 29 and 30.

2488 Deceased, etc. Another copy, *with the plates on India paper.*

2489 Defoe (D.) Robinson Crusoe. *Illustrated by Stothard.* 8vo, morocco an ique, red edges. London, 1845

2490 [Dodge (Pickering).] Painting, its Rise and Progress; also Sculpture and the Plastic Art. 2 vols. 12mo, half morocco, gilt. Boston, 1846–50

Presentation copies from the author.—*Rare.*

2491 Dublin Exhibition Catalogue. 16 *steel plates and numerous woodcuts.* 4to, cloth. London, 1853

2492 Dufief (N. G.) Nature Displayed, in her Mode of Teaching Language to Man. 2 vols. 8vo, boards. London, 1830

2493 Dumas (Alex.) The Camelia Lady. 12mo, cloth. Philadelphia, 1857

2494 Dunlap (A.) Admiralty Practice. 8vo, sheep.
New York, 1850

2495 Dunlap (S. F.) Vestiges of the Spirit History of Man. 8vo, cloth. New York, 1858

2496 Dunlap. Sod. The Mysteries of Adoni, and the Son of the Man. 2 vols. 8vo, cloth. *Scarce.* London, 1861

2497 Dunlap (Wm.) History of the Rise and Progress of the Arts of Design in the United States. 2 vols. 8vo, boards, uncut. New York, 1834
Very scarce.

2498 Dowie Dens o' Yarrow. *With 12 fine steel Engravings by Noel Paton. Proofs on India paper.* Folio, cloth.
Edinburgh, 1860

2499 Duppa and De Quincy. Lives of Michael Angelo and Raffaello. *Portrait.* Post 8vo, cloth. London, 1846

2500 Edinburgh Panorama. Five feet long; folded in case.

2501 Eisen's Plates. Les Sens. Poeme en Six Chants. *With Frontispiece and 9 Vignettes.* 8vo, calf. Londres, 1766
Also in this volume "Lettre du Lord Velford," etc. *2 plates and 3 vignettes by Eisen.* Paris, 1765

2502 Elliott (Hon. W.) Carolina Sports. 12mo, cloth.
Charleston, 1846

2503 Ellis (G.) Specimens of the Early English Poets, with Notes and Historical Sketch of English Poetry and Language, and a Biography of each Poet. 3 vols. foolscap 8vo. calf antique, red edges. London, 1845

2504 Elmes (J.) General and Biographical Dictionary of the Fine Arts. 8vo, half calf, neat. London, 1826

2505 Emblems. Boissardi (Jani Jocobi). Emblematum. *With Portrait and 53 curious Etchings on copper, by Theo. de Bry.* Small 4to, calf, gilt. Francofurti, 1693

2506 English Connoisseur. Accounts of Curious Painting and Sculpture in England. 2 vols. 12mo, calf.
London, 1766

2507 Etty (W.) Life of, by Alexander Gilchrist. 2 vols. post 8vo, cloth, uncut. *Scarce.* London, 1855

2508 Evans (F. W.) History and Description of an Ambulance Wagon. 6 *plates.* 8vo. Paris, 1868

2509 Fables. Original and Selected. Edited by G. M. Bussey. *Illustrated by Grandville.* 8vo, half morocco.
London, 1842

2510 Fairholt (T. W.) Dictionary of Terms in Art. 500 *woodcuts.* Crown 8vo, cloth, uncut. London, n. d.

2511 Féréal (V. de). Mystères de l'Inquisition. 200 *illustrations.* Royal 8vo, cloth. Paris, 1845

2512 Fenn (J.) Paston Letters, written during the reigns of Henry VI., Edward IV., and Richard III. Containing many curious Anecdotes and Notes. New Edition, with additions by A. Ramsay. *Portrait, fac-similes, and woodcuts.* 2 vols. square post 8vo, in one, morocco antique, goffered gilt edges. *Knight,* London, 1840

2513 Field (George). Chromatography; or, a Treatise on Colors and Pigments, and of their Powers in Painting, etc. *Colored frontispiece, etc.* 4to, half calf. London, 1855

Very scarce. Highly commended by Ruskin.

2514 Field. The same. New Edition. 8vo, half morocco.
London, 1841

2515 Fielding (H.) Complete Works. Life by Roscoe. *Plates by George Cruikshank.* Royal 8vo, cloth.
London, 1848

2516 Fielding (T. H.) Painting in Oil and Water Colors for Landscape and Portraits, including the preparation of colors, vehicles, varnishes, etc., method of painting in Wax or Encaustic, etc. *With many plates* (*some colored*). Royal 8vo, cloth, uncut. London, 1854

2517 Fortnum (C. D. E.) Catalogue of the Majolica in the South Kensington Museum. *With Marks, etc., and beautiful plates, many in the original colors.* Thick imp. 8vo, half morocco, gilt top. London, 1873

2518 Fresnoy (C. A. du). Art of Painting. Translated, etc., by Dryden. *Frontispiece by Gribelin.* 8vo. calf.
London, 1716

2519 Fresnoy. The same. Printed on large and thick paper. 8vo, calf. London, 1716

2520 Froissart (J.) Chronicles of England, France, Spain, and adjoining countries. Translated, with additions, Life of Author, etc., by T. Johnes. *With* 116 *woodcuts from Ancient Illuminations.* 2 thick vols. royal 8vo, cloth, uncut. London, 1848

2521 FROISSART'S CHRONICLES. Illuminated Illustrations of Froissart, selected from the Manuscripts in the British Museum, the Bibliothèque Royale, Paris, and from other Sources, by H. N. Humphreys. 74 *fine plates, beautifully illuminated in gold and colors, in fac-simile of the original Miniatures, with Descriptions.* 2 vols. in 1. 4to, half morocco gilt top. *Very scarce.*
W. Smith, London, 1845

2522 Fuss (J. D.) Roman Antiquities. 8vo, cloth. Oxford, 1840

2523 Galeria nel Palazzo Farnese in Roma. Dipinta da Annibale Caracci, intagliata da Carlo Cesio. 30 *plates, containing* 49 *fine Engravings.* Folio, calf. Rome, 1753

2524 Galerie de la Duchesse de Berry. *Upwards of* 120 *fine lithographic plates, on India paper.* 2 vols. imp. folio, half morocco. Paris, 1822

2525 Galerie des Tableaux du Duc d'Orleans. Publiée par Vatout et Quenot. 150 *large and exceedingly beautiful lithographic plates of the splendid pictures in the Palais Royal.* India proofs. With Descriptions. Large paper. 2 vols. impl. folio, half morocco. Paris, 1825–9

2526 Gell and Gandy's Pompeiana. The Topography, Edifices, and Ornaments of Pompeii. Both Series complete. *With upwards of* 200 *fine plates, maps, etc., by Cook, Heath, etc., etc.; fine early impressions with the vignettes.* 4 vols. imp. 8vo, calf extra. London, 1824–32

Fine Large Paper Copy, very scarce in this state. The Vignettes on India paper.

2527 Gems of European Art. The Best Pictures of the Best Schools, with Descriptions by S. C. Hall. 90 *large and beautiful line Engravings by first-class artists.* 2 vols. impl. 4to, morocco extra, gilt edges. London, 1846

A beautiful drawing-room table book of a superior class, comprising the finest pictures by Wilkie, Callcott, Delaroche, and other modern painters, as well as by Murillo, Claude, and other old masters.

2528 GERSAINT. CATALOGUE AND DESCRIPTION OF THE ETCHINGS OF REMBRANDT. *Portrait.* Post 8vo, calf.
London, 1752

2529 GOETHE'S FAUST, in two Parts. Translated into English Verse, with Notes, by John Birch. 40 *outline Engravings after Retzsch.* 2 vols. royal 8vo, cloth, uncut.
London, 1843

2530 GOETHE'S REINEKE FUCHS. *Finely illustrated by numerous highly spirited Engravings by Rahn and Schleich, from the celebrated designs by Kaulbach.* Royal 4to, morocco extra, gilt edges. Munich, 1864

2531 GILPIN (Henry D.) MEMORIAL OF. *Portrait, etc.* 8vo, cloth. Philadelphia, 1860.
Privately printed.

2532 GOLDSMITH (O.) POETICAL WORKS, with Life and Notes by Bolton Corney, *profusely illustrated by highly finished wood Engravings after Cope, Creswick, Horsley, Redgrave,* and Tayler. Sq. 8vo, green morocco extra, gilt leaves, *by Hayday.* London, 1846

2533 GOLDSMITH. POETICAL WORKS, edited with Memoir and Notes by B. Corney, *finely printed, with numerous beautiful wood Engravings from designs by members of the Etching Club.* Sq. 8vo, cloth, uncut. London, 1845

2534 GOLDSMITH. THE VICAR OF WAKEFIELD. *With 32 Illustrations by William Mulready, R.A.* 8vo, cloth, uncut.
London, 1843
Very scarce.

2535 GOLDSMITH. HISTORY OF THE EARTH AND ANIMATED NATURE. *Portrait and 56 plates,* 8vo, boards.
London, 1835

2536 GOLDSMITH. THE TRAVELER. *With 30 fine Illustrations by Gilbert, Frost, Leitch, etc.* 4to, boards. London, 1851

2537 GRAMMONT (Count.) MEMOIRS OF THE COURT OF CHARLES II., with Notes by Walter Scott; and the Boscobel Contemporary Tracts, by T. Blount, etc. *Portrait of Nell Gwynne.* Post 8vo, cloth. *Scarce.* London, 1846

2538 GRAY (Thos.) THE BARD. *Illustrated by the Hon. Mrs. Talbot.* 8vo, cloth. London, 1837

2539 Gray. Elegy. Written in a Country Graveyard. 33 *woodcuts by Gilbert.* 8vo, cloth. Philadelphia, 1846

2540 Haliburton (T. C.) Account of Nova Scotia. Map, etc. 2 vols. 8vo, boards, uncut. Halifax, 1829

2541 Hall (S. C.) Book of Gems. The Poets and Artists of Great Britain, edited by S. C. Hall. *With* 150 *beautiful Engravings after Turner, Mulready, Eastlake, Prout, Stanfield, etc.* 3 vols. 8vo, morocco extra, gilt edges. London, 1840–46

A perfect gem in illustration, and one of the books issued at the time when steel engraving (at its zenith) was diffusing its charms through such works as Rogers' Italy and Poems, Campbell's Poems, Watts' Lyrics, Byron's Childe Harold, etc.

2542 Hall. Book of British Ballads, comprising all the most celebrated Ancient Ballads, Songs, etc. Edited by S. C. Hall. *Every page richly embellished with very beautiful Engravings.* Both series. 2 vols. royal 8vo, calf extra, gilt edges. London, 1842

First edition. Very scarce.

It is scarcely possible to imagine a more attractive volume. The decorations are of the very highest class from designs by Creswick, Gilbert, Franklin, Corbould, etc.

2543 Hall (Mr. and Mrs. S. C.) Ireland. Its Scenery, Legends, and Tales. *Superbly illustrated by* 500 *beautiful Engravings on steel and wood after drawings by Creswick, Harvey, etc.* 3 vols. imp. 8vo, half morocco, gilt tops, uncut edges. London, 1841

Original edition.

2544 Hall (S. C.) Old Mansions of England. *With* 235 *Engravings on wood.* Folio, cloth. London, 1856

2545 HAMILTON (Wm.) Collection of Engravings from ANCIENT VASES, mostly of pure Greek Workmanship, discovered in Sepulchres in the Kingdom of the Two Sicilies, but chiefly in the Neighborhood of Naples. 260 *plates, some colored,* with Descriptions in English and French. 2 vols. atlas folio, half morocco, gilt tops. Naples, 1766–67

2546 Harcus (Wm.) South Australia, its History, etc. *Maps and numerous Illustrations.* 8vo, cloth. London, 1876

2547 Harding (J. D.) Principles and Practice of Art. *With 24 large and beautiful engraved progressive Plates, comprising many Examples, numerous Illustrations on wood and colored Diagrams.* Imp. 4to, cloth. *Scarce.*
London, 1845

2548 Harewood (Harry). Dictionary of Sports. *Woodcuts.* Post 8vo, cloth, uncut. London, 1835

2549 Harvard Memorial Biographies. 2 vols. 8vo, cloth, gilt top. Cambridge, 1866

2550 Hawker (Col.) Instructions to Young Sportsmen. Guns and Shooting. *Numerous Illustrations.* 8vo, cloth.
London, 1838

2551 Haydon (B. R.) Life; from his Autobiography and Journals. Edited and compiled by Tom Taylor. 3 vols. post 8vo, cloth. London, 1853

"For the artist, the critic, and the lover of Art, the narrative of the struggles of Haydon, even though it ends with his utter failure, has hardly a rival—certainly nothing in English can be compared with it; and this not merely because English Art Biographies are usually flabby to a degree, but on account of the intrinsic qualities of the 'Autobiography,' which is one of the most vivid of books, and only to be matched in vitality by Cellini's audacious narrative, while it is far more pathetic, because the hero, a sort of Ajax in his way, died under shield."—*Athenæum.*

2552 Haydon (B. R.) Miscellanies; on the Fine Arts. 4 vols. 8vo, unbound. London, 1831–4

2553 Hayter (C.) Introduction to Perspective Drawing, Painting, Mixing of Colors, etc., with Full and Practical Directions. *Portrait and colored plates, etc.* 8vo, cloth.
London, 1845

2554 Head (Sir E.) Handbook of the History of the Spanish and French Schools of Painting. Post 8vo, cloth.
London, 1848

2555 Helps and Hints how to Protect Life and Property. *Illustrated by Cruikshank, etc.* 8vo, cloth, uncut.
London, 1833

2556 Henslow (J. S.) Bouquet of Souvenirs. 25 *colored plates of Flowers.* Crown 8vo, morocco, gilt edges.
London, 1840

2557 [Hey (Mrs.)] Moral of Flowers; or, Thoughts gathered from the Fields and Garden. 23 *beautifully colored plates.* 8vo, morocco extra, gilt edges. London, 1836

2558 [Hey (Mrs.)] Spirit of the Woons. 26 *colored plates.* 8vo, morocco extra, gilt edges. London, 1837

2559 Hogarth (William). Works. In a Series of 150 *Steel Engravings by the first Artists*, with Descriptions and Comments on their moral tendency, by Rev. John Trussler; to which are added Anecdotes of the Author and his Works, by J. Hogarth and J. Nichols. 2 vols. 4to, morocco, full gilt. London, 1833

2560 Homer. Iliad and Odyssey. Translated with Notes, by Buckley. *Portrait.* 2 vols. post 8vo, cloth. London, 1851

2561 Horatii. Opera, cura H. H. Milman. Elegantly printed on fine paper, *the pages embellished with Floriated and Etruscan borders after designs by Owen Jones, and the text illustrated by nearly* 500 *beautiful woodcuts from the antique by G. Scharf.* 8vo, boards, uncut. *Murray*, London, 1849

Very rare.

2562 Horace. Works of. Translated by Smart. *Portrait.* Post 8vo, cloth. London, 1850

2563 Houghton Gallery. Description of the Collection of Pictures belonging to Sir Robert Walpole. 3 *Portraits and* 4 *plans.* 4to, half calf. London, 1752

Includes a Sermon on Painting, etc., and the Catalogue of the Boydell Gallery, 1779.

2564 Houssaye (A.) Philosophers and Actresses. *Portrait.* 2 vols. 12mo, cloth. New York, 1852

2565 Howard (F.) Science of Drawing Trees and Animals. *Plates.* 2 vols. post 8vo, cloth. *Pickering*, London, 1839

2566 Howard. Sketcher's Manual; or, the Whole Art of Picture Making reduced to the Simplest Principles. *Numerous Illustrations.* Crown 8vo, cloth. London, 1841

2567 Howard. Color as a Means of Art. Being an Adaptation of the Experience of Professors to the Practice of Amateurs. *Numerous colored Illustrations.* Crown 8vo, cloth. London, 1849

2568 Howard. Imitative Art; or, the Means of Representing the Pictorial Appearances of Objects for the Use of the Amateur Sketcher and the Man of Business. *Many wood-cuts.* Crown 8vo, cloth. London, n. d.

2569 Howitt (W.) Book of the Seasons. 12mo, cloth. Philadelphia, 1842

2570 Howitt (W.) Rural Life of England. *Frontispiece.* 8vo, cloth. Philadelphia, 1841

2571 Humphreys (Noel). Art of Illumination and Missal Painting. *Plates in gold and colors.* Post 8vo, cloth. London, 1849

TUESDAY EVENING'S SALE, NOVEMBER 22d,

AT 7½ O'CLOCK, AT OUR ART ROOMS.

On Exhibition on and after Tuesday, Nov. 15th.

ILLUMINATED BOOKS.

2572 Illuminated Words of Truth and Wisdom. 12 *pages in gold and colors.* Small 4to, morocco antique, gilt edges. *Cundall*, London, n. d.

2573 The Good Shunammite. 20 *pages in gold and colors, with miniatures.* Small 4to, morocco antique, gilt edges. London, 1847

2574 Fruits from the Garden and Field. *The text printed in gold, with* 12 *colored plates of Fruit. The designs by Owen Jones.* Royal 8vo, stamped covers. London, 1850

2575 Flowers and their Kindred Thoughts. 14 *beautiful colored plates of Flowers, designed by Owen Jones.* The Poetical Text by Bacon, in gold letters. Royal 8vo, stamped covers. London, 1848

2576 Book of Christmas Carols. *Beautifully printed in gold and colors, with miniatures.* 8vo, boards. London, n. d.

2577 The Sermon on the Mount. *Beautifully illuminated by S. Stanesby, and printed in gold and colors by T. Bessent.* Square 12mo, morocco antique, gilt edges. London, 1845

2578 Parables of Our Lord. 32 *pages beautifully printed in black letter, with borders in gold and colors by Humphreys.* Square 12mo, stamped morocco antique, gilt edges. London, 1847

2579 Preacher (The). *Beautifully printed in gold and colors from the designs of Owen Jones.* Imp. 8vo, embossed oak boards. London, 1849

2580 Illuminated Calendar for 1845, from the Hours of Anne of Britanny, an Illuminated Manuscript, executed about 1380. 36 *splendid illuminated pages, consisting of* 12 *pictures and* 24 *borders.* Edited by W. N. Humphreys. Imp. 8vo, red morocco extra. London, 1845

2581 Illuminated Calendar for 1848. 37 *pages, with miniatures and borders beautifully printed in gold and colors, and* 9 *pages in black letter, rubricated.* Imp. 8vo, cloth extra. *Longman*, London, 1848

The designs in this beautiful book are taken from the "Hours" of the Duke of Anjou, now in the Bibliothèque Royale.

2582 Industrial Art in the S. Kensington Museum. *Illustrated.* Crown 8vo, cloth. London, 1876

2583 Ireland Illustrated. *The full series of plates to Bartlett's Ireland. Proof impressions on India paper.* Folio, morocco extra, gilt edges.

2584 Ireland, Picturesque and Romantic, by Leitch Ritchie, *with* 39 *highly finished Engravings after the beautiful drawings of D. Maclise and T. Creswick.* 2 vols. 8vo, velvet. *Scarce.* London, 1837–8

2585 Irving (Washington). Sketch Book. *Illustrated by Darley.* Small 4to, red morocco extra, gilt edges. New York, 1849

2586 Irving. Tales of a Traveller. *Illustrated by Darley.* Small 4to, green morocco extra, gilt edges. New York, 1850

2587 Irving. Knickerbocker's History of New York. *With Darley's illustrations.* Small 4to, morocco extra, gilt edges. New York, 1850

2588 Irving. Legend of Sleepy Hollow and Rip Van Winkle. *With* 12 *plates in outline by F. O. C. Darley.* 2 vols. oblong 4to, boards. New York, 1848–9

2589 ITALY, CLASSICAL, HISTORICAL, AND PICTURESQUE. *Illustrated in a series of Views from Drawings by Stanfield, R.A., Roberts, R.A., Harding, Prout, Leitch, Brockedon, Barnard, etc., etc.* With Descriptions of the Scenes. Preceded by an Introductory Essay developing the Recent History and Present Condition of Italy and the Italians. By CAMILLO MAPEI, D.D. Folio, morocco extra. Leaves loose.
Edinburgh, n. d.

2590 JACKSON (J.) TREATISE ON WOOD ENGRAVING. Historical and Practical. *With upwards of 300 illustrations engraved on wood by John Jackson.* Imp. 8vo, half morocco, gilt top, uncut edges. *Charles Knight.* London, 1839
The ORIGINAL EDITION of this capital book. The illustrations are very brilliant, and some have been inserted.
"The history of Wood Engraving is a noble volume, unique in its way, and no library will be complete without it. Mr. Jackson's reputation rests upon a firm basis—his name is attached to some of the brightest and best of the modern engravings. He is one of the few living pupils of Bewick—and one who follows in the steps and supports the reputation of his celebrated master."—*Polytechnic Journal.*

2591 JACKSON (Mr.) ESSAY ON ENGRAVING AND PRINTING IN CHIAROSCURA. 8 *colored plates.* 4to. Unbound. Very rare. London, 1754

2592 JACQUEMART (Albert). HISTORY OF THE CERAMIC ART; the Pottery and Porcelain of all Ages and Nations. *With 200 woodcut illustrations, 12 exquisite etchings and 1000 marks and monograms.* Impl. 8vo, cloth extra. London, 1873

2593 JAMESON (Mrs.) COMPANION to the most celebrated PRIVATE GALLERIES of Art in London. Containing accurate Catalogues, with Introductions, Essays, etc. Post 8vo, cloth.
London, 1844
Contents: Royal, Bridgewater, Sutherland, Grosvenor, Lansdowne, Peel, and Rogers Collections.

2594 JAMESON. HANDBOOK to the PUBLIC GALLERIES of Art in and near London. Post 8vo, cloth. London, 1845

2595 JAMESON. CHARACTERISTICS OF WOMEN, Moral, Poetical, and Historical. *With 50 beautiful vignette etchings.* 2 vols. post 8vo, morocco extra, gilt edges. London, 1835
"Mrs. Jameson is lively, eloquent, and discriminating."—*Athenæum.*

2596 JARDINE (Sir W.) GAME BIRDS, and Perches. *Colored plates.* 2 vols. post 8vo, cloth. Edinburgh, 1834–5

2597 JARVES (James Jackson). ART STUDIES: The Old Masters of Italy; Painting. *Copperplate illustrations; ornamented title.* 8vo, cloth uncut.
Derby and Jackson, New York. 1861

2598 JESSE (E.) FAVORITE HAUNTS and Rural Studies. *Beautifully illustrated.* Crown 8vo, boards uncut.
London, 1847
Principally Windsor and Eton.

2599 JOHNSON (D.) SKETCHES of FIELD SPORTS in India. *Frontispiece.* 8vo, calf, gilt. London, 1822

2600 JOHNSON (Saml.) LIVES OF THE MOST EMINENT ENGLISH POETS. 4 vols. post 8vo, boards uncut. Edinb. 1818

2601 JOHNSON (T. B.) SHOOTER'S COMPANION. *Illustrated.* Post 8vo, morocco. London, 1834

2602 JUNIUS (F.) THE PAINTING OF THE ANCIENTS. Small 4to, calf. London, 1638
Exceedingly rare.

2603 JUNIUS. LETTERS; including those under other Signatures, and his Private Correspondence with Wilkes and Woodfall, with a new evidence as to the authorship, by Wade. *Facsimile letters.* 2 vols. post 8vo, cloth. London, 1850

2604 KANE (Dr. E.) ARCTIC EXPLORATIONS OF 1853–55, in search of Sir John Franklin, *with portrait, maps, and upwards of 300 graphic illustrations on steel and wood from sketches by the author.* 2 vols. 8vo, cloth. Philadelphia, 1856

2605 KENNETT (Basil). ROMÆ ANTIQUÆ NOTITIA; or, the Antiquities of Rome. *Portrait, plates of Coins, Ceremonies, Antiquities, etc.* 8vo, calf. London, 1737

2606 KNIGHT (Chas.) PICTORIAL HISTORY OF LONDON, Ancient and Modern. *With 700 engravings of celebrated Buildings, Antiquities, Costumes, Curiosities, etc., etc.* 6 vols. imp. 8vo, cloth, uncut. London, 1841
Original edition.

2607 KNOX (R.) MANUAL OF ARTISTIC ANATOMY. Illustrated. Post 8vo, cloth. London, 1852

2608 KNOX (V.) MORAL AND LITERARY ESSAYS. 3 vols. post 8vo, calf, gilt. London, 1821

2609 Kugler (F.) Handbook of the Italian Schools of Painting, translated by Lady Eastlake, with notes, by Sir C. L. Eastlake; third ed. *with more than* 100 *woodcut Illustrations from the Old Masters.* 2 vols. post 8vo, cloth.
London, 1855

2610 Kugler (M.) Handbook of Painting, the German, Flemish, Dutch, Spanish and French Schools. Notes by Sir E. Head. *Numerous plates.* 2 vols. crown 8vo, calf, gilt.
London, 1854

2611 Lairesse (G. de). Art of Painting in all its branches. 71 *plates*, 4to, calf. London, 1778

2612 Landseer (Thomas). Engravings of Lions, Tigers, Panthers, Leopards, Dogs, etc., chiefly after Sir E. Landseer, by his Brother, Thomas Landseer. 39 *spirited plates.* 4to, cloth. London, 1853

2613 Landscape Annual. *With* 140 *highly finished Engravings after Drawings by S. Prout, J. D. Harding, David Roberts, and James Holland.* With Descriptive Tours by T. Roscoe. 6 vols. 8vo, morocco. London, 1830, etc.

Contents:—Switzerland and Italy, France, Granada, and Portugal.

2614 Lanzi (I.) History of Painting in Italy. Translated by T. Roscoe. Best large type library edition. 6 vols. imperial 8vo, cloth, uncut. London, 1828

Fine large paper copy.

2615 Lanzi. History of Painting in Italy. Translated by Thomas Roscoe. *Portrait.* 3 vols. post 8vo, cloth.
London, 1847

2616 Le Blanc (C.) Manuel de l'Amateur d'Estampes. 9 Parts. 8vo, unbound. Paris, 1850–7

2617 Leicester Gallery. Descriptive Catalogue of, by W. Carey and Sir R. C. Hoare. *Plates.* Royal 8vo, half russia, uncut. London, 1819

2618 Lempriere (J.) Classical Dictionary. 8vo, sheep.
London, 1820

2619 Le Sage. Gil Blas. Translated by Smollett, with Memoir. Illustrated Edition. *With several hundred spirited Engravings by J. Gigoux.* 2 vols. royal 8vo, half morocco, gilt top, uncut edges. London, 1836

2620 Le Sage. Gil Blas. *Frontispiece, etc.* 2 vols. 16mo. calf. London, 1809

2621 Leslie (C. R.) Autobiographical Recollections. Edited with a Prefatory Essay on Leslie as an Artist, and Selections from his Correspondence, by Tom Taylor. 2 vols. crown 8vo, cloth, uncut edges. London, 1860

2622 Leslie (C. R.) Memoirs of the Life of John Constable, Esq., R. A. Composed chiefly from his Letters. *Portrait and Engravings from his Pictures.* Small 4to, cloth, uncut edges. London, 1845

2623 Lever (C.) Charles O'Malley. *Illustrated by "Phiz."* 2 vols. 8vo, cloth. Philadelphia, 1840

2624 Lever. Tom Burke. *Illustrated by "Phiz."* 2 vols. in 1. 8vo, half calf. Dublin, 1844

Original edition.

2625 Lever (C.) Confessions of Harry Lorrequer. *Plates by "Phiz."* 8vo, half morocco. Dublin, 1839

Original edition.

2626 Lever. Arthur O'Leary. *Illustrated by George Cruikshank.* 8vo, cloth. London, 1845

2627 Light (W.) Views of Pompeii. *With 35 plates.* Folio, cloth. London, 1828

2628 Livius (Titus). History of Rome. Translated by Spillan, Edmonds, and M'Devitte. *Portrait.* 4 vols post 8vo, cloth. London, 1852

2629 Lockhart (J. G.) Ancient Spanish Ballads. *With fine portrait, and numerous beautiful illustrations by W. Allan, D. Roberts, etc., and colored borders and ornamental vignettes by Owen Jones, in colors.* 4to, morocco extra, gilt edges. London, 1842

2630 London and Adjacent Villages. Large map, mounted on linen. Folded in case.

2631 London Panorama. Seventeen feet in length. Folded in cloth covers.

2632 Lossing (Benson J.) Pictorial History of the Civil War in the United States of America. *Several hundred finely executed Engravings on wood, from sketches by the Author.* Vols. 1 and 3, imperial 8vo, cloth. Philadelphia, 1866

2633 Lossing. Pictorial Field-Book of the Revolution. *With several hundred Engravings on wood, by Lossing and Barret,* chiefly from original sketches by the author. 2 vols. royal 8vo, half calf. New York, 1851

Fine early copy.

2634 Lossing. Pictorial Field-Book of the War of 1812. *With several hundred Engravings on wood.* Royal 8vo, half calf. New York, 1869

2635 Maberly (J.) Print Collector. An Introduction to the Knowledge necessary for forming a Collection of Ancient Prints, with Prices and care of Prints, and a Catalogue Raisonné of Books on Engravings and Prints. *Woodcuts and plates of monograms.* Small 4to. cloth. *Scarce.* London, 1844

2636 Mac Ian (R. R.) The Clans of the Scottish Highlands. Illustrated by appropriate figures, displaying their Dress, Tartans, Arms, Armorial Insignia, and Social Occupations, from original sketches; with Descriptions by James Logan, F.S.A. *Containing 72 large and beautifully colored plates.* 2 vols. folio, half red morocco, gilt edges. London, 1857

"One of the most reliable and interesting works of modern times. The portraits are painted by a veritable Highlander, and an artist of the true stamp, who is familiar with his subject."—*Art Union.*

2637 Maclise (D., *R.A.*) Story of the Norman Conquest. 42 *oblong plates.* 4to, cloth. *Art Union,* London, 1866

2638 Martial Deeds of Pennsylvania. *Numerous steel portraits and plates.* Royal 8vo, morocco, gilt edges. Philadelphia, 1875

2639 Martial Deeds. The same, on Large Paper. *Printed within red lines.* 4to, red morocco extra, gilt edges. Philadelphia, 1875

2640 "Martingale." Sporting Scenes and Country Characters. *Numerous illustrations.* Square 8vo, boards, uncut. London, 1840

2641 Maunder. Treasuries of Knowledge. Scientific and Literary, Biographical, Historical, Natural History, etc. *Numerous woodcuts.* 5 vols. thick post 8vo, cloth. London, 1845–48

2642 Maxwell (W. H.) Legends of the Cheviots and the Lammermuir. *Plates by Leech, and woodcuts.* 2 vols in 1. Post 8vo, cloth. London, 1849

2643 [Maxwell (W. H.)] Wild Sports of the West. *Plates and woodcuts.* 2 vols. 8vo, boards, uncut. London, 1833

2644 Maxwell. Field-Book; or, Sports and Pastimes of the British Islands. *Numerous Engravings.* 8vo, cloth. London, 1833

2645 Mayer (J.) Sportsman's Directory. *Woodcuts.* Post 8vo, cloth. London, 1838

2646 Mazois (F.) Les Ruines de Pompeii. *Upwards of* 100 *fine plates,* 2 vols in 1. Atlas folio. Half morocco. Paris, 1824

2647 Medailles du Regne de Louis XV., et les Glorieuses Campagnes. 85 *fine copper-plate Engravings, par Gosmond, etc.* Folio, calf. Paris, 17—

2648 Medailles sur les Principaux Evenements du Regne de Louis le Grand. *Over* 275 *medal vignettes.* Folio, calf. Baden, 1705

2649 Meyrick (S. R.) Engraved Illustrations of Ancient Arms and Armor. From the Collection at Goodrich Court, Herefordshire, after the Drawings and with the Descriptions of Sir Samuel R. Meyrick, by Joseph Skelton, F.S.A. *Portrait and* 154 *plates.* 2 vols. folio, cloth, uncut. London, 1830

2650 Michael Angelo. Œuvres complètes, et choix de Baccio Bandinelli et D. de Volteire. *Upwards of* 100 *plates.* 4to, cloth. Paris, 1844

2651 Milton (John). Poetical Works, with Life. *Portraits and Turner's fine plates.* Post 8vo, red morocco, gilt edges. London, 1843

2652 Minstrelsy of the English Border. A collection of Ballads, Ancient, remodeled, and original, founded on well-known Border Legends; with illustrative Notes by F. Sheldon. Sq. 8vo, morocco antique, red edges. London, 1847

2653 Mitelli (G. M.) Proverbi Figurati. 72 *curious etchings on copper.* Folio, vellum. Roma, 1678

2654 Modern British Drama. Tragedies, Comedies, Operas and Farces. By the best writers. Edited by Sir W. Scott. *Beautiful vignettes.* 5 vols. royal 8vo, calf. Covers loose. London, 1811

2655 Monstrelet's Chronicles. The Civil Wars between Orleans and Burgundy; the Possession of Paris and Normandy by the English; their Expulsion, etc. (in continuation of Froissart). By Johnes. *Many woodcuts.* 2 vo's. imp. 8vo, half morocco. London, 1840

2656 Montgomery (James). Poems. *With* 100 *beautiful illustrations by Birket, Foster, etc.* 4to, cloth, gilt. London, 1860

2657 Moore (Frank). Women of the War. *Steel portraits.* 8vo, cloth. Hartford, 1867

2658 Moore (Dr. J.) The Kimeliad. A Poem. 16mo, cloth. Philadelphia, 1867

2659 Moore (Tom). Poetical Works, with Life, etc. Royal 8vo, half morocco. Paris, 1842

2660 Moran (E.) Land and Sea. *With* 72 *miniatures of paintings by this artist.* Royal 4to, cloth. Philadelphia, 1871

Autograph of Moran on title-page.

2661 Morton (Rev. James). Monastic Annals of Teviotdale; or, the History and Antiquities of the Abbeys of Jedburgh, Kelso, Melrose, and Dryburgh. *Illustrated with* 19 *Engravings.* 4to, half morocco, gilt edges. Edinburgh, 1832

2662 Moses (H.) A Collection of Antique Altars, Pateræ, Tripods, Candelabra, Sarcophagi, etc. *Engraved on* 170 *plates.* Square 8vo, cloth, uncut. London, n. d.

2663 Mudie (Robert.) Feathered Tribes of the British Islands. *Numerous colored plates.* 2 vols. crown 8vo, cloth, uncut. London, 1834

2664 Mudie. Natural History of Birds. *Colored plates and woodcuts.* 12mo, cloth. London, 1834

2665 MUSÉE ROYAL, Recueil de gravures d'après les plus beaux Tableaux, Statues, Bas-Reliefs de la Collection Royale, par Laurent. Original edition, *with brilliant impressions of the* 161 *beautiful plates.* 2 vols. atlas folio, half morocco, uncut. Paris, 1816–18

2666 Mytton (John). Life, with Notices of his Hunting, Shooting, Driving, Racing, etc., by Nimrod (Apperley). 8vo, cloth. *Ackermann,* London, 1835

2667 Napoleon. Medallic History of. A Collection of all the Medals, Coins, and Jettons relating to his Actions and Reign, from the year 1796 to 1815. *Engravings of several hundred coins, etc.* Royal 4to, morocco extra, gilt edges. London, 1819

2668 Northcote (J.) Fables. Original and selected. 280 *beautiful woodcuts after his charming compositions.* Fcap. 8vo, cloth, uncut. London, 1833

Second Series.

2669 Northwick Gallery. Catalogue of Lord Northwick's Collection of Paintings, etc. 4to, cloth. London, 1859

2670 Nuttall (T.) Manual of the Ornithology of the United States and Canada Land and Water Birds. *With numerous cuts.* 2 vols. 12mo, cloth, uncut. Very scarce. Boston, 1834–40

2671 Old Ballads. Edited by J. P. Collier. Songs and Ballads. Edited by Mackay ; and Search for Money, by W. Rowley. 3 vols. in 1. Post 8vo, half morocco, gilt. *Percy Society,* London, 1840

2672 Oram (W.) Art of Coloring in Landscape Painting. *Plates.* 4to, boards. London, 1810

2673 Oriental Annual. Scenes in India by Caunter. *With 22 steel plates by Daniell.* 8vo, morocco, gilt edges. London, 1835

2674 Opie (John). Lectures on Painting. With Memoir by Mrs. Opie. 13 *portraits of Painters.* 4to, half morocco. London, 1809

2675 OVID. LES METAMORPHOSES D'OVIDE, Traduction nouvelle avec le Texte Latin, suivie d'une Analyse de l'Explication des Fables, de Notes Géographiques, Historiques, Mythologiques, et Critiques, par G. T. Villenave. *Ornée de gravures d'après les dessins de MM. Lebarbier, Monsiau, et Moreau.* 4 vols. 4to, uncut. *Imprimerie de Didot,* Paris, 1806

Large Paper. One hundred and forty-four plates.

In vols. 1 and 2 the plates are smaller than the text, and have the inscription under each plate. Vols. 3 and 4 are full size, and proofs before letter.

2676 Ovid. Works of. Translated, with Notes, by Riley. *Frontispieces.* 3 vols. post 8vo, cloth. London, 1851–2

Comprises the Metamorphoses, Fasti, Tristia, Heroides, Amours, Art and Remedy of Love, and Minor Works.

2677 Ovid's Metamorphoses Translated. *Frontispiece.* 12mo, morocco, gilt. London. 1826

2678 Ovid's Metamorphoses; Hoole's Tasso; Johnson's Rambler, 2 vols. Goldsmith's Essays; Ossian's Poems; Cowper's Poems; Chapone's Letters; and Practical Morality. *Frontispieces and vignettes.* 9 vols. 16mo, half russia. London, 1820

2679 Paley (W.) Philosophy. 8vo, sheep. Boston, 1821

2680 Palliser (Mrs. B.) China Collector's Pocket Companion. *Marks and Monograms.* Post 8vo, cloth. London, 1874

2681 Parker (W. B.) Unexplored Texas. 12mo, cloth. Philadelphia, 1856

2682 Paul de Kock. Barber of Paris. *Frontispiece, etc.* 16mo, morocco, gilt. London, n. d.

2683 Peale (Rembrandt). Notes on Italy. 8vo, boards. Philadelphia, 1831

2684 Peale. Portfolio of an Artist. 12mo, cloth. Philadelphia, 1839

2685 Pennsylvania Academy of Fine Arts, from the first Catalogue and Exhibition, 1810, to the year 1869, when Fox purchased the Academy. 5 vols. 8vo, half morocco, and a large number of unbound pamphlets, in connection with the Academy Reports, etc. Philadelphia, 1810–69

Nearly two complete sets are included in the above lot, besides other Academy Reports, etc, etc.

2686 Pictures of the French. Literary and Graphic Delineations of French Character, by Jules Janin, Balzac, Cormenin, etc. *With 230 clever characteristic Engravings, drawn on the wood by Gavarni, Monnier, and Meissonier.* Royal 8vo, cloth, uncut. London, 1840

The full-page illustrations are on India paper.

2687 Pictorial Book of Ballads. Traditional and Romantic, with Introductions, Glossary, and Notes by J. S. Moore. *Illuminated Title, and numerous Engravings.* Thick 8vo, red morocco, gilt edges. London, 1849

2688 Pilkington (M.) Dictionary of Painters. Greatly enlarged and improved by J. Barry. 4to, russia gilt. London, 1798

2689 Pilkington. Dictionary of Painters. Comprising Memoirs of their Lives and Works. Enlarged by Allan Cunningham. 8vo. half calf. London, 1840

2690 Piranesi. Campus-Martius Antiquæ Urbis. 45 *grand Etchings.* Atlas folio, boards. Roma, 1762

2691 Plutarch's Lives. With Notes, and a Life of Plutarch, by the Langhornes. 8 vols. post 8vo, boards, uncut. London, 1821

2692 Poems. Edge-Hill, by R. Jago. 1767. Resignation, by Mrs. B. . . . . , etc. 4to, boards.

2693 Poems and Pictures. A Collection of Ballads, Songs, and other Poems. *Illustrated by English artists, elegantly printed and every page ornamented with Engravings.* Small 4to, morocco extra, gilt leaves. London, 1846

2694 Poets' (The) Pleasaunce. A Collection of Poetical Extracts from the Old and Modern Poets, relating to Flowers, by Eden Warwick [the late G. Jabet of Birmingham]. *Every page surrounded by beautiful floriated woodcut borders, besides other splendid woodcuts.* Thick square 8vo, morocco, gilt edges. London, 1847

2695 Poetry. Milton's Works, 2 vols. ; Moore's Lalla Rookh ; Young's Night Thoughts ; Burns's Poems. 2 vols. ; Voltaire's Henriade ; Scottish Minstrel ; Moore's Irish Melodies ; and Falconer's Shipwreck. 10 vols. 24mo. n. d.

2696 Pope's Homer's Iliad. 2 vols. 24mo, calf. Baltimore, 1812

2697 Portraits in the Versailles Gallery. 216 *portraits.* 2 vols. 8vo, cloth. Paris, n. d.

Water-stained.

2698 PORTRAITS OF WASHINGTON (engraved); by W. S. Baker. With Notices of the Originals, and brief Biographical Sketches of the Painters. Crown 4to, cloth, uncut.
Philadelphia, 1880

Only 500 copies, beautifully printed. The list is arranged chronologically, and enumerates accurately the portraits of Washington, which number 436.

2699 [PROCTOR.] ENGLISH SONGS, etc. By "Barry Cornwall." 12mo, calf gilt. Boston, 1844

2700 PROUT (S.) SKETCHES AT HOME AND ABROAD. Hints on Freedom of Execution, etc., in Land-cape Painting, and on Color. 50 *lithographs on India paper.* Folio, half morocco, gilt edges. London, 1844

2701 PROUT. HINTS ON LIGHT AND SHADOW, Composition, etc., in Landscape Painting. 22 *plates, printed in tints.* Folio, cloth. London, 1847

2702 RABELAIS (Francis). WORKS. Translated by Urquhart and Motteux; with Notes by Duchat, Ozell, etc. *Portraits of Rabelais and Urquhart.* 2 vols. post 8vo, cloth. *Scarce.* London, 1851

"Beyond a doubt Rabelais was among the deepest as well as boldest thinkers of his age. His buffoonery was not merely Brutus's rough stick which contained a rod of gold; it was necessary as an amulet against the monks and legates. * * I class Rabelais with the great creative minds of the world, Shakespeare, Dante, Cervantes, etc."—*S. T. Coleridge.*

2703 RADCLIFFE (F. P. D.) NOBLE SCIENCE OF FOX HUNTING. *Numerous beautiful illustrations.* Royal 8vo, cloth, uncut. London, 1839

2704 RAIMOND LA FAGE. RECUEIL DES MEILLEURS DESSEINS. 35 *fine plates engraved by Audran, Simmoneau, etc., and a mezzotint portrait.* Imp. folio, calf. Amsterdam, 1683

2705 RAMSAY (Allan). THE EVERGREEN. A Collection of Scots Poems. 2 vols. 12mo, calf. Edinburgh, 1761

First edition. Rare.

2706 READ (T. B.) Sylvia and other Poems. 16mo, cloth.
Philadelphia, 1857

2707 READE (J. E.) PROSE FROM THE SOUTH. Tour through Switzerland, Italy, and Naples. 2 vols. crown 8vo, cloth. London, 1849

Notices of objects of Art in Rome, Pompeii, Florence, etc., etc.

2708 REID (Thos.) WORKS. Life, etc., by Dugald Stewart. 3 vols. 8vo, sheep. New York, 1822

2709 REMBRANDT AND HIS WORKS. Comprising an Account of his Life, with a critical Examination into his Principles and Practice of Design, etc., by John Burnet. *Illustrated by* 19 *fine plates from his Etchings.* Royal 4to, cloth, uncut. London, 1849

LARGE PAPER copy; only fifty printed. The plates are proof impressions on India paper.

2710 REPORTS FROM THE SELECT COMMITTEE ON FINE ARTS, etc., 1841–3. Folio, half calf. London, 1841–3

B. R. Haydon's copies with his Autographs and Marginal Notes. The Report for 1842 has the presentation Autograph of Sir Charles Eastlake.

2711 RETZSCH (Moritz). UMRISSE ZU GOETHE'S FAUST. Erster und zweiter Theil. *With* 40 *plates.* Oblong 4to, cloth. Stuttgart, 1836

2712 RETZSCH. UMRISSE ZU SCHILLER'S LIED VON DER GLOCKE, nebst Andeutungen. 43 *plates.* Oblong 4to, cloth. Stuttgart, 1849

2713 RETZSCH. UMRISSE ZU BÜRGER'S BALLADEN. 15 *plates.* Oblong 4to, cloth. Leipzig, 1840

2714 RETZSCH. SCHILLER'S PEGASUS IM JOCHE, nebst Andeutungen. 12 *plates.* Oblong 4to, boards. Stuttgart, 1840

2715 RETZSCH. GALLERY TO SHAKESPEARE'S DRAMATIC WORKS, with English and German Text. 100 *plates.* 2 vols. oblong 4to, stitched. Leipzig, 1847

2716 RETZSCH. OUTLINES TO SCHILLER'S FRIDOLIN. 8 *plates.* Oblong, 4to, cloth.

2717 RETZSCH. OUTLINES TO SCHILLER'S FIGHT WITH THE DRAGON. 16 *plates.* Oblong 4to, cloth.

2718 RETZSCH. The same, with a Translation by J. P. Collier. *The plates on India paper.* 4to, cloth. London, 1825

2719 RETZSCH. ILLUSTRATIONS TO GOETHE'S FAUST. 26 *plates.* Oblong 4to, cloth. London, 1843

2720 Reynard the Fox. After the German Version of Goethe, by T. J. Arnold, *with spirited Etchings by Joseph Wolf.* 8vo, half Roxburghe morocco. London, 1855

2721 Reynard the Fox, and his son Reynardine. Post 8vo, cloth. London, 1844

2722 Reynolds (Sir J.) Life. Comprising Original Anecdotes of many distinguished Persons, an Analysis of his Discourses, etc., by J. Northcote, R.A. *Portrait.* 4to, half calf. London, 1813

2723 Richardson (J.) Works on Painting. With an Essay on the Art of Criticism, the Science of a Connoisseur, etc. 12 *Portraits of eminent Painters by Worlidge.* 4to, calf. London, 1792

Intended as a Supplement to Walpole's Anecdotes.

2724 Rickman (T.) An Attempt to Discriminate the Styles of Architecture in England, etc. *Numerous illustrations on steel and wood.* 8vo, cloth. London, 1848

2725 Ritchie (Leitch). Windsor Castle and its Environs; including Eton College. *Numerous highly finished steel plates.* Royal 8vo, cloth. London, 1848

2726 Rochette (Raoul) Lectures on Ancient Art. *Illustrated.* Post 8vo, cloth. London, 1854

2727 Rogers (S.) Poems and Italy *Embellished with exquisite engravings after the designs of Turner and Stothard.* First impressions. Foxed here and there, as is common with the first edition. 2 vols. crown 8vo, morocco, gilt edged. Not uniform. London, 1830–4

The Poems has the title-page written across.

2728 Rogers (S.) Italy, a Poem. *With Turner and Stothard's exquisite vignettes, brilliant impressions, unusually free from spots.* Crown 8vo, calf, gilt edges. London, 1830

First edition.

2729 Roscoe (Thomas). The Tourist in Spain. Illustrated from drawings by David Roberts. Published as "Jennings' Landscape Annual." *Illustrated with* 84 *fine Engravings and numerous vignettes, containing Granada, Andalusia, Biscay and the Castiles, Spain and Morocco.* 4 vols. crown 8vo, full morocco, gilt. London, 1835–38

2730 Rosetta Stone. Report of the Committee appointed by the Philomathean Society of the University of Pennsylvania to translate the Inscription on the Rosetta Stone. 137 *lithographed pages, many colored.* 4to, boards, uncut.
Philadelphia, 1859

2731 Ruskin (John). Modern Painters. Vol. 1, Of General Principles and of Truth. Vol. 2, Of the Imaginative and Theoretic Faculties. Vol. 3, Of Many Things. Vol. 4, Of Mountain Beauty. Vol. 5, Of Leaf Beauty, of Cloud Beauty, of Ideas of Relation. 5 vols. imp. 8vo, cloth, uncut. London, 1856–60
Best edition; *illustrated with about* 200 *beautiful Etchings and woodcuts, some in colors, mostly after designs by J. M. W. Turner and Ruskin.* Vols. 3, 4, and 5 are first editions.

2732 Ruskin (John). True and Beautiful in Nature, Art, etc. *Portrait.* 12mo, cloth. New York, 1860

2733 [Ruskin.] Essays upon Art. 12mo, cloth. New York, 1849
Presentation copy from Thos. Sully, the artist.

2734 Ruskin. Elements of Drawing. 12mo, cloth.
New York, 1877

2735 Ruskin (J.) Notes on the Turner Gallery, at Marlborough House, 1856–57. 2 vols. 8vo, unbound. *Scarce.*
London, 1857

2736 Say (J. B.) Political Economy. 8vo, sheep.
Boston, 1824

2737 Schiefertafel-Bilder zu deutschen Kinder-Liedern nach Arnim, Brentano, Simrock, etc. 24 *comic illustrations.* Oblong 4to, boards. Leipzig, 1842

2738 Schrevelii. Greek and Latin Lexicon. 8vo, sheep.
Philadelphia, 1808

2739 Scotland Illustrated in a Series of Views, by Allom, Bartlett, etc., with Descriptions. *Upwards of* 120 *highly finished Engravings. Early impressions.* 2 vols. 4to, morocco gilt. London, 1838

2740 SCOTT'S WAVERLY NOVELS. *The celebrated Abbotsford edition, with* 2000 *fine engravings on steel and wood after paintings by Wilkie, Landseer, Roberts, Allan, Nasmyth,* etc. 12 vols. royal 8vo, cloth, uncut.. Fine clean copy.
Edinburgh, 1842

2741 Scott's Border Antiquities of England and Scotland. Comprising Specimens of Architecture and Sculpture, and other Vestiges of Former Ages, accompanied by Descriptions, together with Illustrations of Remarkable Incidents in Border History and Tradition, and Original Poetry by Walter Scott. 98 *beautiful Engravings.* 2 vo's. 4to, red morocco gilt edges. London, 1814

2742 Scott. Marmion. A Tale of Flodden Field, with Notes. *Printed on thick paper and illustrated by* 50 *engravings.* 8vo, Morocco extra, gilt edges. London, 1840

2743 Scott (W. H.) British Field Sports; embracing Shooting, Hunting, Coursing, Racing, Fishing, etc. *Numerous beautiful plates and woodcuts, some by Bewick.* 8vo, cloth. London, 1820

2744 Seventy-Six Society. Papers in Relation to the Case of Silas Dean. 1855

—— Examination of Joseph Galloway. Edited by T. Balch. 1855

—— Public Events in Massachusetts preceding the American Revolution. 1856

Together 3 vols. 8vo, cloth, uncut. Philadelphia, 1855–6

Only 250 printed.

2745 Shakespeare. Works. Knight's Pictorial Edition, and a Life of the Poet, by Charles Knight. *With upwards of* 1200 *illustrations.* 7 vols. royal 8vo, half morocco, gilt tops, uncut edges. London, 1842

Original edition.

2746 Shakespeare (Wm.) Dramatic Works. Edited by Isaac Reed. *With beautiful Frontispieces by Thurston.* 12 vols. 8vo, calf. London, 1821

Frontispiece to last volume missing, and Vol. II. slightly stained on bottom margin.

2747 Shakespeare's Plays. The Text of Stevens and Malone, with Glossary. *Frontispiece by Stothard.* Post 8vo, morocco, gilt edges. London, 1827

2748 Shakespeare. Clarke (Mrs. Cowden). Concordance to Shakespeare; being a Verbal Index to all the passages in the Dramatic Works of the Poet. Thick royal 8vo, cloth, uncut. New York [London], 1846

2749 Shakespeare Illustrated. *A series of* 45 *beautiful line Engravings of Landscapes and Architectural Subjects, from designs by G. F. Sargent,* with Notices of the several localities by various Authors. Impl. 8vo, morocco, gilt edges. *How & Parsons,* London, 1842

2750 Shakespeare. Songs and Ballads. *Illustrated by the* Etching Club, *consisting of* 35 *most beautiful Etchings on* 18 *plates.* India Proofs. The Text printed in red ink. Folio, cloth, gilt edges. London, 1843

These charming Etchings were issued to the subscribers only.

2751 Shakespeare's Seven Ages. *Illustrated by Maclise.* Oblong, 4to, boards. *Art Union,* London, 1850

2752 Shakespeare's Seven Ages. *With* 9 *illustrations by Mulready,* etc. 4to, cloth. *Van Voorst,* London, 1840

2753 Shee (M. A.) Rhymes on Art. 12mo, boards. London, 1806

2754 Shee. Elements of Art. A Poem. 8vo, boards, uncut. London, 1809

2755 Sheridan (R. B.) Dramatic Works. *Portrait.* 3 vol's. 12mo, half calf. Paris, 1828

2756 Siegfried the Dragon Slayer. Heroic Life and Exploits. 8 *plates by Kaulbach.* 4to, boards, uncut. London, 1848

2757 Silliman (B.) Visit to Europe in 1851. *Portrait, etc.* 2 vols. 12mo, cloth. New York, 1854

2758 Smith (A.) Theory of Moral Sentiment. 2 vols. in 1, 8vo, sheep. New York, 1822

2759 Smith (John). Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French Painters; with a copious description of their principal pictures, etc. *Portraits and illustrations.* 9 vols. imp. 8vo, cloth, uncut. London, 1829–42

Very rare. A very limited edition published. A valuable and indispensable work to the art student.

2760 Smith (Dr.) Dictionary of Greek and Roman Biography and Mythology. *Numerous woodcut illustrations.* 3 vols. 8vo, half calf. London, 1849

2761 Smith. Dictionary of Greek and Roman Antiquities; second edition, enlarged, *with numerous wood engravings.* Thick 8vo, cloth. London, 1849

2762 Smollett (T.) Miscellaneous Works. Life by Roscoe. *Portrait, etc.* Royal 8vo, half morocco. London, 1841

2763 Somerville (W.) The Chase, a Poem, *with 13 exquisite woodcuts by Bewick.* 4to, half calf. *Bulmer*, London, 1796

2764 Songs of the Chase, etc. *2 plates.* Post 8vo, morocco. London, 1811

2765 Spooner (S.) Biographical History of the Fine Arts; Memoirs of the Lives and Works of eminent Painters, Engravers, Sculptors and Architects. *Portrait.* Imp. 8vo, half morocco. New York, 1853

2766 Sporting Oracle and Almanac of Rural Life. Edited by "Vates." *Woodcuts.* 3 vols. 12mo. London, 1840–1–2
The plates missing.

2767 Sportsman's Vocal Cabinet. *Plates on India paper.* Post 8vo, calf. London, 1834

2768 Stafford Gallery. Catalogue Raisonné of the Pictures by J. Britten. *Frontispiece, etc.* Royal 8vo, half russia. London, 1808
The Historical Account of Corsham House by the same author, bound in the above vol.

2769 Starke (M.) Travels in Europe. *Maps.* Post 8vo, cloth. London, 1836

2770 Statues et Bustes Antiques des Maisons Royales. 18 *fine plates by Millan.* Folio, vellum. Paris, 1679
First part only.

2771 Stewart (D.) Philosophy of the Human Mind. 8vo, sheep. Boston, 1821

2772 Stillé (C. J.) Memorial of the Great Central Fair for the U. S. Sanitary Commission. *Photograph.* 4to, cloth. Philadelphia, 1864

2773 Stothard (T.) Life of; with Personal Reminiscences by Mrs. Bray [his daughter-in-law], *with numerous beautiful illustrations from his Works, and Portrait.* Small 4to, boards. London, 1851

2774 Stowe Catalogue: Priced and Annotated by H.R. Foster. *Illustrated.* 4to, half morocco. London, 1848

2775 Strawberry-Hill. A Description of the Villa of Horace Walpole, with Inventory. *Plates* 4to, half morocco, gilt top, uncut. Strawberry Hill, 1784

2776 STRAWBERRY-HILL CATALOGUE. The Walpole Collection, *priced in MS. Portrait.* 4to, boards. London, 1842

2777 STRUTT'S WORKS ON COSTUME. DRESSES and HABITS of the ENGLISH, from the establishment of the Saxons in Britain to the present time; with an historical and critical Inquiry into every branch of Costume. 153 *Engravings from authentic sources,* CAREFULLY COLORED. 2 vols.

REGAL and ECCLESIASTICAL ANTIQUITIES of England; authentic Representations of all the English Monarchs from Edward the Confessor to Henry VIII., with many other Great Personages. 72 *Engravings from Ancient MSS., Monuments, etc.* CAREFULLY COLORED.

Together 3 fine large vols. royal 4to, half morocco uncut, top edges gilt, uniform. London, 1842

The above are the new editions, greatly improved, with critical and explanatory Notes by J. R. PLANCHE, Esq., F. S. A.

"The amusing pages of Strutt entitle his memory to great respect; and, borrowing the idea of Dr. Johnson, I will boldly affirm that he who wishes to be informed of the curious and interesting details connected with *Ancient Manners and Customs, Costume, Regal and Ecclesiastical Antiquities,* 'must devote his days and his nights to the volumes of STRUTT.'"—*Dibdin's Decameron.*

2778 STRUTT'S SYLVIA BRITANNICA et SCOTICA; or Portraits of Forest Trees distinguished for their Antiquity, Magnitude, or Beauty, drawn from Nature. *With* 50 *highly finished Etchings, brilliant impressions, on India paper.* Impl. folio, half morocco extra, gilt edges. London, 1826

2779 STRUTT (J.) SPORTS AND PASTIMES of the People of England from the earliest period. *With* 140 *curious Engravings of Recreations, Mummeries, Pageants, Processions, etc.* 8vo, cloth. London, 1838

2780 STUART (Gilbert). LIFE and WORKS of. By Geo. C. Mason. 14 *portraits on India paper.* 4to, cloth, uncut. New York, 1879

One of the handsomest specimens of book-making in America.

2781 SYPHER (J. R.) School History of Pennsylvania. *Woodcuts.* 12mo, cloth. Philadelphia, 1868

2782 SYRIA, the Holy Land, etc. 36 *plates by Bartlett,* etc. Vol. I. 4to, cloth. London, 1836

2783 Tennyson. Idylls of the King. 16 *outline plates by P. Priolo.* Oblong 4to, boards. *Art Union*, London, 1863

2784 Thomson (J.) Seasons, with Life and Critical Essay by R. Heron. *Beautifully printed in large type, with Portrait and numerous fine plates from Paintings by Corbould and Cotton.* Small 4to, morocco, gilt edges. Perth, 1793

2785 Thomson's Seasons, with Life by Murdoch, and Notes by Bolton Corney. *Numerous beautiful illustrations from Designs drawn on wood by Bell, Cope, Creswick, Horsley, Knight, Webster, etc.* Square 8vo, morocco extra, gilt edges, by *Hayday.* London, 1847

2786 Thomson's Castle of Indolence, and the Seven Cartoons by Paton, Scott, Scharf, etc. 18 *large and beautiful outline Engravings.* Folio, half morocco. London, 1845

2787 Tuckerman (H. T.) Artist-Life. Sketches of American Painters. 12mo, cloth. *Scarce.* New York, 1847

2788 Turner and Ruskin. Harbors of England. 12 *fine plates from Turner's Drawings, engraved by Lupton.* Text by Ruskin. Folio, cloth. London, 1856

2789 U. S. Centennial Exhibition Official Catalogue. 8vo, cloth. Philadelphia, 1876

2790 Van Kampen. History of Holland and Belgium. *Plates by Bartlett.* Royal 8vo, cloth. London, n. d.

2791 VANDER MEULEN. *A Collection of* 140 *superb Engravings from the best work of this great master, with an elegant Portrait engraved by Von Schuppen,* 1687. 3 vols. atlas folio, calf. 1685, etc.

Many of these superb plates are five feet long, and are engraved by Cochin, Baudoins, Bonnart, Entinger, etc., etc.

From the Collection of Earl Waldegrave.

2792 Vasari (G.) Lives of Painters Sculptors and Architects. By Foster. *Portraits.* 5 vols. Post 8vo, cloth. London, 1850

2793 VECELLIO (Cesare). HABITI ANTICHI overo Raccolta di Figure delineate dal Gran Titiano, etc. *Over* 400 *plates of Costume. Fine impressions.* 8vo, calf, antique, red edges. Venetia, 1764

Fine copy, exceedingly rare. The last 13 plates represent the early inhabitants of America.

2794 VEDUTE DEGLI OBELISCHI, SCELTE FONTANE, e Chiostri di Roma, designate D. Amici. 150 *plates.* Folio, half calf. Roma, 1839

2795 VOYAGE PITTORESQUE DE L'ITALIE. 126 *fine plates.* Imp. folio, half morocco. No title

2796 VUE DE NAPLES ET SICILE. *Upwards of* 250 *fine plates.* Imp. folio, half calf. No title

2797 WAAGEN (Dr.) TREASURES OF ART IN GREAT BRITAIN. Being an Account of the Chief Collections of Paintings, Drawings, Sculptures, Illuminated MSS., etc., in 3 vols., with supplemental Volume of Galleries and Cabinets of Art in Great Britain. 4 vols. 8vo, cloth, uncut.

London, 1854–57

2798 WALKER (A.) BEAUTY. Illustrated by an Analysis and Classification of Beauty in Woman, with Hypotheses respecting Beauty, by Da Vinci, Mengs, Winkelmann, Hume, Hogarth, etc. *With 22 beautiful tinted plates by Gauci and Lane, after drawings from Life by H. Howard.* Royal 8vo, half morocco, gilt top, uncut edges.

London, 1846

2799 WALLACE (H. B.) ART, SCENERY, AND PHILOSOPHY IN EUROPE. 12mo, cloth. Philadelphia, 1855

2800 WALPOLE (Horace) AND VERTUE'S ANECDOTES OF PAINTING IN ENGLAND, AND CATALOGUE OF ENGLISH ENGRAVERS, with Lives and Notes. *Fine impressions of the numerous beautiful Portraits.* 5 vols. small 4to in 3, calf, neat. Strawberry Hill, 1765

RARE STAWBERRY HILL EDITION. This fine set comprises the scarce *fourth volume* of Anecdotes, which was also printed at Strawberry Hill nearly ten years subsequently.

2801 WASHINGTON'S FAREWELL ADDRESS. *Illustrated and printed within colored borders.* 4to, boards.

Philadelphia, 1858

2802 WEBSTER (Noah). AMERICAN DICTIONARY OF THE ENGLISH LANGUAGE. The entire Corrections and Improvements. Revised by Chauncey A. Goodrich. *Pictorial Illustrations, with Portrait.* 4to, russia.

Springfield, 1868

2803 WEBSTER–PARKMAN TRIAL. 3 pamphlets.
New York and Boston, 1850

2804 WELLS (N. A.) PICTURESQUE ANTIQUITIES OF SPAIN. Described in a Series of Letters. *With 29 Illustrations on steel and wood of Moorish Palaces, Cathedrals, and other Monuments of Art in Burgos, Valladolid, Toledo, and Seville.* Imperial 8vo, cloth. London, 1846

2805 WILKIE GALLERY. A Selection of 66 *finely engraved plates by Greathead* and others, from the Works of Sir D. Wilkie. With Notices, Biographical, and Critical. *Portrait.* Imperial 4to, morocco extra, gilt edges. London, n. d.

2806 WILSON (Alex.) AMERICAN ORNITHOLOGY; or, Natural History of the Birds of the United States. 3 vols. 8vo, half calf; *and 76 fine plates, colored after nature.* In folio. Together, 4 vols. half calf. New York, etc., 1828–9

2807 WILSON. AMERICAN ORNITHOLOGY. Notes by Jardine. Additions by Brewer. *Numerous Illustrations.* Small 8vo, cloth, uncut. Boston, 1840

2808 WINKELMANN (G.) MONUMENTI ANTICHI INEDITE. 208 *fine plates.* 2 vols. in one, folio, half morocco.
Roma, 1767

Flaxman's Copy, with his Notes. Bound with the above, Basso-relievo della Villa Albany. *Plates.* Roma, 1773

2809 WINDSOR CASTLE. *Large folded plates and Descriptive Text, with 12 Views.* 4to, cloth. Windsor, n. d.

2810 WOODLAND GLEANINGS. *Beautiful woodcut Illustrations.* Post 8vo, cloth. London, 1837

2811 WOODCUTS. GEMS OF WOOD-ENGRAVING, *containing upward of 100 of the finest Specimens of Wood-Engraving ever produced,* after Ancient and Modern Painters, with a History of the Art of Wood-engraving, Ancient and Modern, by W. A. Chatto. Folio, enameled boards. London, 1849

An elegant Table-Volume, containing subjects of History, Landscape, Portrait, Still-Life, Architecture, Animals, and Imaginative Composition.

2812 WORCESTER (J. C.) DICTIONARY OF THE ENGLISH LANGUAGE. Unabridged Edition. *Portrait.* Thick 4to, russia.
Boston, 1867

2813 WORDSWORTH (Dr. C.) GREECE. Pictorial, Descriptive, and Historical. *With upward of 350 fine wood Engravings, and 28 beautiful steel plates after Copley, Fielding, Creswick, D. Cox, Meissonier, etc.* Imperial 8vo, morocco extra, gilt edges. London, 1844

2814 WRIGHT (G. N.) MEDITERRANEAN; the Shores and Islands of the. *Upward of 60 well-executed Engravings after Drawings by Sir G. Temple, W. L. Leitch and others*, with Descriptions. 4to, morocco, gilt edges. London, 1841

2815 WRIGHT and JANIN. FRANCE ILLUSTRATED. 132 *steel Engravings by Allom and Lami.* 4 vols. in 2. 4to, red morocco, extra, gilt edges. London, n. d.

2816 NOVELS. Handy Andy and others, by Lover, Marryatt, Lever, etc. 17 vols.

2817 POTTERY. Handbooks and Sale Catalogues.

2818 HANDBOOKS TO AUSTRALASIA. 6 vols.

2819 BUNKER-HILL MONUMENT. Sufferings of Prisoners of War, etc.

2820 DESCRIPTIONS OF FAMOUS PAINTINGS, exhibited in New York and Philadelphia.

2821 ENGLISH ART UNION, and Scotch Fine Art Reports.

2822 CATALOGUES. National Academy of Design, New York, Artist Fund of Philadelphia, Apollo Society, American Art Union, etc., etc.

2823 CATALOGUES. Royal Academy. 15 Parts (including the rare fifth). Liverpool Academy (3), Water-color Painters (8), Scottish Academy (4), British Artists (6), New Society (8).

2824 PICTURE GALLERIES. Catalogues of the Soult, National, Munich, Louvre, British Museum, Musée Royal, Dulwich, Sloane, Sheepshanks, Luxembourg, Anvers, Exhibition of 1851, Dresden Salon, e.c.

2825 —— Catalogues of the Cardinal Fesch, Morland, Cosway, Flaxman, Etty, and other Collections.

2826 PAINTING EXHIBITIONS. Catalogues of the Bryan Collection, Arundel Exhibition, etc.

2827 CATALOGUES of the Sowerby, Ingraham, and other Libraries, also numerous Coin Catalogues.

2828 LOT of Magazines and Miscellaneous Pamphlets.

2829 THE CRAYON, and Cosmopolitan Art Journal. Odd numbers.

2830 CATALOGUES of Paintings sold by Auction in the United States.

2831 ANOTHER LOT. Priced.

2832 PHILADELPHIA Centennial Exhibition Catalogues. 37 vols.

2833 HANDBOOKS of Painting by Penley, etc., etc. 12 vols.

2834 PARNELL'S POEMS. Card Playing Laws, Shenstone's Poems, etc., etc. 10 vols.

2835 PATENT OFFICE REPORT, etc. 5 vols.

2836 COUNT FATHOM, Rasselas, Sterne's Journey, Telemachus, etc., etc. 8 vols.

2837 BEAUTIES of the Bosphorus, Bartlett's Ireland, etc., etc. 12 vols. No plates.

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library